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IN THIS ISSUE: HOMAGE TO HENRI WIENIAWSKI.... By Arthur Hartmann

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Wexler Studio photo

RICHARD CROOKS

Metropolitan Opera Tenor

Completely Recovered From His Recent Illness, Sang at the Cincinnati Biennial Festival on May 21 and 25

RICHARD CROOKS,
tenor of the Metropolitan Opera, tries out the radio equipment which keeps the company in Akron, O., in daily touch with the Firestone Plantations in Liberia, Africa. Harvey S. Firestone, Jr., who is looking on, recently returned from Liberia.

MRS. MARY LOUISE CURTIS BOK, PRESIDENT OF CURTIS INSTITUTE,
who presided at the recent commencement there, and three young singers, Louise Lerch, Charlotte Symons and Irra Stepanovna Petina. These recipients of diplomas have already achieved admission to the Metropolitan Opera Association. (Inquirer photo.)

JEAN TENNYSON
made her concert début in Chicago on April 21. Miss Tennyson had previously been heard with the Chicago Grand Opera Company in that city. (Photo by Bloom.)

SECOND COMMENCEMENT EXERCISES AND CONFERRING OF DEGREES AT THE CURTIS INSTITUTE OF MUSIC
in Philadelphia on May 20. (Photo by Rembrandt Studios, Inc.)

JACQUELINE SALOMONS,
French violinist, returning to Europe from America on the SS. Lafayette. Miss Salomons and Egon Petri, another passenger, appeared in a ship's concert, playing the Franck sonata together, and each offering solo groups.

A GROUP PROMINENT IN THE WORLD PREMIÈRE OF PIZZETTI'S OPERA ORSEOLO,
at the Florentine Musical May. The opera was presented on May 4, 9 and 15, in the Municipal Theatre of Florence, Italy. Left to right, Tancredi Pasero, basso, who sang the title rôle of Orseolo; Ildebrando Pizzetti, the composer; Marion Clarke, American soprano, who sustained the leading feminine rôle, singing under the name of Franca Somigli; Tullio Serafin, the conductor, and Timothy Mather Spelman, American composer, a resident of Florence, who was a member of the original group of Americans headed by the late Mrs. J. Walter Spalding, influential in raising funds for a permanent Florentine orchestra and a festival organization. (Premiata Foto Fiorenza.)

TANCREDI PASERO,
basso, in the title rôle of Rossini's Moses at the Florentine May Festival. (Photo by Trudy Goth.)

(See Inside Back Cover for Additional News Pictures)

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Pizzetti Work Richly Mounted In Florentine May Première

A Feast for Intellectuals, Evoking Splendors and Foibles of Ancient Venice—Score, Mounting and Interpretation Warmly Received

By GISELLA SELDEN-GOTH

FLORENCE.—International interest centered on the first world performance, at the Florentine May, of Pizzetti's new work Orseolo. The première of an opera is always an exciting event, fraught with many speculative questions and it was fervently hoped that Orseolo's success would surpass that of Debora e Jaele, Lo Straniero, and Fra Gherardo, Pizzetti's former stage works. For the occasion, a brilliant audience comprising listeners from many countries (in which were remarked many foreign journalists) and opera enthusiasts from Rome and Milan was on hand, packing the theatre, and rewarding the composition—the festival's only tribute to modern composers—with a full-fledged and spectacular success.

A SINGULAR JUDGMENT

A lot of time, labor and money were expended in the effort to make Orseolo a memorable production, but in spite of its high artistic qualities—for Pizzetti is consistently a high-level artist—it is doubted that the spiritual recompense forthcoming can ever cover the material outlay. Fine and noble conception that it is, Orseolo will never send any one home humming or mentally going over a tune, and to composers like Verdi and Puccini it offers nothing in the way of rivalry. It is distinctly for "intellectuals."

GLOOMY LIBRETTO

Choosing the *seicento* as the most dramatic century of Venetian history, Pizzetti wrote a libretto which in sonorous sounding verse tells a story (founded on fact) of tragic love and revenge and is imbued with a gamut of typical atmosphere. Without falling into melodramatic manner, Orseolo easily comes up to operatic exigencies in point of lyrical and dramatic climaxes. There are three acts. The first and the third are divided into two scenes, separated, and at the same time united by two intermezzi.

STOLEN—A GIRL!

It was a terrible thing when dapper Marino Orseolo carried off and incidentally caused the death of a daughter of the Fusiner family, with which Orseolo is carrying on one of those famous quarrels in which the "F.F's" of the peninsula used to take such delight. So terrible that, unless Marino is quick at escaping, the Supreme Court of Venice will mete out capital punishment. Orseolo's father, head of the Council of Ten, fights a hard fight between honor, duty and parental love, the last-named winning. Marino, aided by his father, manages an escape. This naturally leads to many complications. The father is accused by a Fusiner in the presence of the Doge and, while the Doge is trying to calm the fighting Fusiner and Orseolo families, the two young sons of the former abduct Contarina, daughter of the latter.

In the second act, on a lonely island in the lagoon, the two Fusiner boys are prevented from avenging their sister's death on Contarina by her own love for their grown-up brother Rinieri. Orseolo appears and threatens the kidnappers with torture, which is in turn saved them by Contarina making a clear sweep of things and confessing her passion for Rinieri. Rather than suffer dishonor, Orseolo *père* consents to spare Rinieri and Contarina seeks solace in a convent.

A year goes by. Marino atones for his misdeeds in a heroic death for Venice. Rinieri and Contarina go on loving in vain, he in the world, she in the convent; while the old father never forgives.

MUSICAL TREATMENT

The Orseolo music is not divided into so-called numbers; the voices flow on in a kind of declamatory recitative, accompanied and colored by a masterfully scored, always vibrant, sometimes too loud orchestra. There are a number of *Leitmotifs* to characterize persons and situations, and on the whole the opera may be said to follow a style which at a time had its day in Germany. The diction is clear, beautifully following the inflections of every phrase. The complicated ensembles, for which ample provision is made—processions, tumults, behind-scene choruses and distant barcarolles are masterpieces. Some of these ensembles (for example, those in which the tragic figures of the drama express in violent outburst their delusions of wrath, passion and revenge) are built up to heights of crushing, sonorous power, Pizzetti here attaining a fine summit of emotional force.

Other memorable moments are the two intermezzi, mentioned above; the peculiarly fascinating scene when, at the end of the ball, the domestics of Ca' Grimani summon their master's gondolas, the voices of the gondoliers answering back, shadow-like, from the Grand Canal; and the deeply religious orchestral prelude to the convent scene. The one advantage not possessed by the noble work is the presence of a really inspired melody, that transports the hearer with indefinable joy and imparts to him a sense of sacred awe. But the modern hearer is modest in his demands, and a work that is noble and tasteful, without being a bore, already has his gratitude.

THE INTERPRETATION

It would be impossible to over-praise the high standard of the Orseolo performance. The production (Guido Salvini's work) was gorgeous, several scenes being so striking that they moved the audience to cheers. The scenery, by Felice Carena, aromatically evoked old Venice and the poetic melancholy of its estuary. The luxurious costumes, designed by Maria de Matteis, young Florentine artist, should suffice to call the attention of the theatrical world everywhere to the rare capacities of the recently-founded Florentine Costume Studio.

As to the singers, each merits special praise for his or her splendid voice and efficacious devotion to an interesting task. They were Tancredi Pasero (Orseolo), the American soprano Franca Somigli (Contarina), Ettore Parmeggiani (Rinieri), Gaspare Rubino (Marino), Augusto Benf (Alvise), Lamberto Bergamini (Delfino), Giulio Tomei (Soranzo), Romeo Morisani (Doge) and Natalia Niccolini (Nurse). Tullio Serafin conducted his friend's work with consummate high-mindedness and spirit, bringing out its every detail, nuance and beauty with utterly admirable perfection.

Janssen Acclaimed in Finland

HELSINGFORS.—Werner Janssen won immense success here conducting our symphony orchestra. His authentic interpretation of Sibelius' second and sixth symphonies (broadcast) won him overwhelming ovations. Janssen has been reëngaged to conduct a Sibelius program here next October at the celebration in honor of the composer's seventieth birthday. N. L.

Lily Pons Wins Ovations At Paris Grand Opéra

Soprano Draws Crowds That Extend Glowing Tributes—Barera and Kilenyi Give Recitals—Madame Nouneberg Expounds Pianistic Principles

By IRVING SCHWERKÉ

PARIS.—Lily Pons created a sensation at the Paris Opéra, on the occasion of her initial appearance there in the name part of Donizetti's Lucia. If recourse to Holy Writ were desired, it would be truthful to remark that "the stone which the builders refused has become the head of the corner," and does not the entire world know how the diminutive French skylark was, in the beginning of her career, denied admittance to French theatres; how she took a boat to New York and there found fame and popularity?

Her singing at the Paris Opéra was both a gala and exciting event. All the munificent, learned and critical who could get in, were there to witness the little songbird's homecoming triumph. The house buzzed with delightful expectation. The men (barring the journalists, who are pleased to sport the modest dinner jacket) were in full "evening," while the ladies—bless their dear bare backs—displayed the *dernier cri* in the art of exposing female anatomy and exhibiting the best from Tiffany, Cartier, or Tecla. Even the Opéra employees themselves were all worked up over Lucia, and it did one good to see them grin and rush and bustle.

PRAISE FROM AN OLD HABITUÉE

"Ah, Monsieur," said one of the cronies who has been ushering at the Paris Grand for full fifty years; "Ah," said she, taking me into her confidence, "this is opera as we used to have it! So *chic*, so *elégant*."

"She ought to know," I thought, and did not contradict. "I must look this usher up later in the evening and get the news."

"Lucia," the kind old soul reminisced during the first intermission, "has never been a popular opera in Paris, despite its wealth of melody, the wonderful sextet scene, and the pathos of poor Lucia's tragedy. This is the first time we are having it in about forty years. How well I remember Patti and Melba as Lucia, and of course you know that the scenery they are using tonight is the very same we had for those singers. We French are so traditional. . . . I always listen to every note of every opera—we ushers have strange mentalities. We like to make comparisons."

"Here is my article," I congratulated myself, rejoicing in a complacent sense of discovery, and began to do some cerebral shorthand.

"Singing, such as we are having tonight, really gives pleasure, *n'est-ce pas, Monsieur*, even though one does not understand a single word? Once in a while, however, I do understand a word or so—*Addio, padre mio, amore, pietá*. . . . always the same words in every Italian opera. I remember, when I was younger, I used to count them up, and invariably *addio* carried off the honors. Now in German opera, there is always the orchestral part to compensate—Program, Monsieur?" and she disappeared up a stairway after a customer.

A SECOND IMPRESSION

At the end of the show I looked up my communicant again. "Miss Pons is exquisite, *ravissante*," she beamed, helping me on with my coat. "I hear she had great success in America. Do you have opera in America? Much of it? No? What a pity—and such a large country, too. *Oui, oui, oui*, Miss Pons is *charmante*. Such a pure voice, such a floating pianissimo, such technical assurance. And she is so *petite*. The aria in the second act—what touching, maidenly restraint! The tussle with her cruel brother showed what an ardent actress she is. In the mad scene, she was positively moving. Like Patti, she made me weep. What more can one ask?

"John Brownlee is also fine. He makes such a manly Enrico. He is a master of *bel canto* and it is a real pleasure to hear him. He also has a fine pair of legs—you know, legs go a long way in the old operas. I suppose you know what Jean de Reszke used to say about his legs? You ask Emma Eames next time you see her. Malipiero—he is the tenor who sang Edgardo this evening—has a good voice and is a good singer but his appearance does not measure up to his singing. And wasn't the harp solo

(*Continued on page* 38)

Metropolitan Roster Increased

Return of Ponselle, Tibbett, Pons and Lehmann Promised by Johnson—Additions Include Mason, Telva, Hilda Burke, Helen Oelheim—Ponselle to Sing Carmen—New Ballet, Scenic Improvements and Strengthening of Chorus Foretold

Prior to sailing for Europe on the SS. Bremen on May 30, Edward Johnson, newly-appointed general manager of the Metropolitan Opera, announced further details of the next season. He gave definite assurances that Rosa Ponselle, Lawrence Tibbett, Lotte Lehmann and Lily Pons would return next season. He also said that Miss Ponselle would appear as Carmen for the first time.

Further engagements announced were those of Marion Telva, American contralto, who will rejoin the company with which she sang from 1920 to 1931; Edith Mason, American soprano, who was with the Metropolitan from 1915 to 1917 and subsequently with the Chicago Opera; and Wilhelm von Wymetal, Sr., stage director. A newcomer is Helen Oelheim, American mezzo-soprano, from Buffalo, N. Y., who studied at the Eastman School of Music and subsequently sang with the American Opera Company. Miss Oelheim has also studied for several years with Walter Golde. Leon Rothier, French basso, has been reëngaged.

A cablegram received from Mr. Johnson subsequent to his arrival in Europe, announced the engagement of the American soprano, Hilda Burke. Negotiations had begun before Mr. Johnson went abroad. Miss Burke is a lyric-dramatic soprano and her repertoire includes some of the Wagner rôles. A native of Baltimore, she won the music scholarship of the Juilliard School and went to Dresden to study. Later she won the National Federation of Music Clubs prize. She has appeared with the Chicago Civic Opera Company, also at Ravinia and in Philadelphia and Baltimore, and is the wife of Desire Defrere, stage manager of the Metropolitan.

The conducting staff includes, in addition to Artur Bodanzky and Ettore Panizza, already announced as reëngaged, Louis Hasselmans and Wilfred Pelletier. Mr. Pelletier, assistant conductor, who was in charge of the Metropolitan's Sunday night concerts for several years, will be promoted to a full conductorship.

Other new members of the house personnel will be Nicolas Lanzelotti, formerly of the Metropolitan and Chicago Operas, as head of the costume department, and Louis Senz, formerly of the latter organization, as head of the wig department.

BALLET, SETTINGS AND CHORUS TO BE IMPROVED

A reorganization of the ballet is promised, with definite details as to the director and personnel to be announced later. This department will be one of the most important features next season, Mr. Johnson said.

Announcement was made that a rehabilitation of the Metropolitan's scenery was in prospect, the new manager having asked the board of directors to set aside a substantial sum for new settings. An inventory of the present ones is being made and the possibility of renting others is being considered.

There will be some new voices in the chorus personnel next season, with a few replacements.

(*Continued on page* 8)

Edward Johnson Awarded British Decoration

Edward Johnson, general manager of the Metropolitan Opera Association, and eminent tenor, was made a Commander of the Order of the British Empire, Civil Division, in the birthday honors list of King George V on June 3. Mr. Johnson was born in Guelph, Ontario.

Another award was that of Knight Bachelor to Dr. Ernest C. MacMillan, dean of the faculty of music at the University of Toronto, also known as a composer, conductor and organist.

HOMAGE TO HENRI WIENIAWSKI

By ARTHUR HARTMANN

ON July 10, 1835, at Lublin, Poland, was born one of the greatest violin artists that the world has yet known —Henri Wieniawski.

It is fitting that this centennial be marked by celebrations, the most conspicuous of which is perhaps the international competition for violin scholarships which occurred in Warsaw not long ago and to which France contributed two cash prizes. Even though Wieniawski was a *Premier Prix* of the Paris Conservatoire (under Massart) it was nevertheless the gesture of a great art-loving nation and one which, so far as ascertainable, was not duplicated or followed by any other.

Despite the unique grace, beauty and charm of some of Wieniawski's contributions to the violinists' repertoire, it cannot be claimed that the musical world accepts this centennial with the earnestness which most violinists feel, or should feel. Undeniably, of course, Wieniawski's music, like that of many others, has paled with the years, and time inevitably marches on. However, Wieniawski cannot entirely be put aside as a composer, and for the violinist the Wieniawskian art and style (together with those of Vieuxtemps) are and will remain indispensable.

It is impossible to write of Wieniawski, of the importance that his playing and compositions had (and have) for violinists, and of his own position in the world of his times, without making a comparative study of his contemporaries and immediate predecessors.

Hearsay accounts, critical records, and the compositions of Wieniawski sufficiently document his bigness of style, beauty and sensuousness of tone, elegance of bowing, and the magnetic fire and passion of his interpretations. His great contemporaries were Joachim, Ernst, Sarasate, Marsick, Ysaye (his pupil), Vieuxtemps, Wilhelmj, Sauret, Musin, Teresina Tua, Camilla Urso, all of whom naturally played Wieniawski's compositions.

At the time of Wieniawski's birth, Paganini was fifty-one years old and at the height of his fame. In fact there is nothing to prove that Paganini, despite a diseased body and untold years of torturesome nervous sufferings, did not retain all his remarkable powers to the day of his death, which occurred on May 27, 1840, when he

THE BROTHERS JOSEF AND HENRI WIENIAWSKI

was fifty-six years old. The immediate influence of Paganini was greatest on a pianist . . . namely—Liszt (and through him down the ages of pianism) and then on Ernst (born on May 6, 1814) and of course, indirectly, down to all the present-day advanced violinists.

THE PAGANINI HERITAGE

By the time Wieniawski began his studies, the works of Paganini had already been given to the world and presented an enigma which to this day remains intriguing, baffling and even unsolvable to some players. For Paganini's style and his contributions to the development of the violin technic are only for those physically able to execute the abnormal stretches, the terrific demands of *ricochet* bowings, left-hand *pizzicati* and

A GATHERING IN LONDON IN 1864.

In the picture are shown, left to right, Alfredo Piatti, Henri Wieniawski, Josef Joachim, H. W. Ernst (seated) and the music publisher Chappell. Ernst, already a sick man, died a year later in Nice.

the monstrous difficulties of double harmonics. Truly Paganini cut the cloth to fit his own back. If we discard the many genial even though cheap tricks of his display compositions, we find the musicality of a genius of the first calibre. Many of his ideas, like some of Chopin's, were far greater than the possibilities of the instrument which they exploited and which developed the technic into practically limitless combinations.

However, it is indisputable that even those violinists who have played Paganini and still do, can by no means do all the things that he wrote, for Paganini was himself a physical abnormality. The exhibition of the ostrich hiding its head we find in the concert halls where present-day violinists play (even unaccompanied) Paganini caprices and shy away from the truly difficult runs and risky jumps by facilitating them into broken chords and taking other things in more "convenient" string-positions; who think they are replacing combinations of *ricochet* bowings by playing all the notes *spiccato;* who are incapable of playing the half-dozen and more measures required in some of the slow legato caprices and in the same bow; and who otherwise change entire pages of notes to fit their own limitations.

These self-confessed weaknesses and limitations are apparently unknown not only to the public at large but also to writers of music criticism, for nowhere does one hear a word of condemnation, and naturally there is never a protest forthcoming from the fellow-culprits of the performers.

The larger works of Ernst are patterned on, or influenced by, the Paganini technic but also have a pathetic appeal all their own. From this music there speaks the suffering of a mortally sick man, yet one whose soul heroically soars beyond his physical strength. He eschewed all trickery and his deeply introspective nature stands revealed through the earnestness of his seeking, the dignity and nobility of his thoughtful creations.

Similarly, a monumental work is the Hungarian Concerto by Joachim, written about 1853, a work that is the twin in formidable, almost anti-violinistic technic of the Brahms concerto, though the latter came several decades after. To play the entire Hungarian Concerto—without cuts and with every vehemence, as well as suavity, and peasant-like humor of some of the tunes, demands besides a formidable violin mastery, great physical endurance and nerves that will not default during fifty minutes of hard work; and a left hand which would not find itself tied in cramps after a few pages of those graded runs combined with *prall-triller* and violent accentuations.

We seem to be reaching the core of Wieniawski's power and value to the violinist. He did not write works that require a freakish deformity (for such Paganini unquestionably was) in order to play them with ease, nor did he write in the manner (however original it was with Joachim) that produced a violin technic which even today offers a stumbling block to any and all of our great violinists.

Is Wieniawski's technic easier? I doubt whether this can be answered unequivocally. However, it is certain that his writings for the violin are less awkward than those of Ernst or Joachim; and it is equally certain that his bravura is more telling, more meaningful, and always replete with a grace and expressiveness that have no equal in all the works for violin, both before and since the days of Wieniawski.

The direct line of succession shows Ernst and Joachim to have been pupils of Boehm and Hellmesberger. Boehm was the pupil of Rode (1774-1830), who in turn was a pupil of Viotti (1753-1824). This was the Italian School which was transplanted via Budapest to Vienna and Germany.

WIENIAWSKI'S VIOLIN ANCESTRY

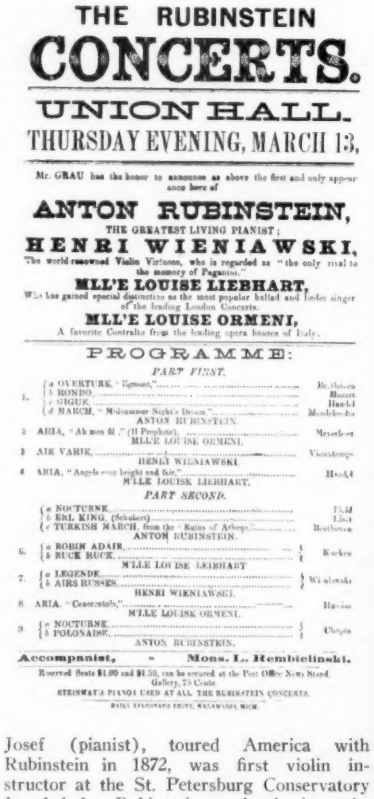
Wieniawski's violinistic ancestry, on the other hand, takes the line of the Franco-Belgian through his having been a pupil of Massart (himself a pupil of Kreutzer), who produced an incomparable array of violinists aside from Wieniawski, such as Sarasate, Marsick, Teresina Tua, Camilla Urso, Ysaye, Thomson, Kreisler, Nachèz, Loeffler and others.

The early compositions of Wieniawski are musically of no more value than the similar ones of de Beriot, Vieuxtemps and others of his contemporaries. He, too, produced pieces of extraordinary difficulty, such as the Carnaval Russe and the first concerto, in F sharp minor. The quintessence of his writings appear to the present essayist to be the three volumes of etudes and the Faust Fantasy. The latter is unique as representing one composer's epitomizing, tastefully and beautifully, the best elements of another's famous work.

Further details of Wieniawski's life are that he toured in Europe with his brother Josef (pianist), toured America with Rubinstein in 1872, was first violin instructor at the St. Petersburg Conservatory founded by Rubinstein, and sharing the ideals of his great pianistic colleague, there gave lessons for one ruble, or fifty cents each. Wieniawski became professor of the violin at the Brussels Conservatory of Music from 1874 to 1877. He died as a result of earlier excesses, in his forty-fifth year at Moscow, April 12, 1880.

As a man he was spontaneous, affectionate, generous, and extremely *soigné*. A thorough artist, poet, Bohemian. Also a gambler.

He was survived by an unusually gifted daughter (his youngest) Irène, who became Lady Dean Paul and under the *nom-de-plume* of "Poldowski" wrote excellent songs and other works. She was a grandly gifted daughter of an extraordinary father.



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   { c GIGUE, ... Handel
   { d MARCH, "Midsummer Night's Dream," ..... Mendelssohn
   ANTON RUBINSTEIN.
2. ARIA, "Ah mon fil," (Il Prophete), ... Meyerbeer
   MLLE LOUISE ORMENI.
3. AIR VARIE, ... Vieuxtemps
   HENRI WIENIAWSKI.
4. ARIA, "Angels ever bright and fair," ..... Handel
   MLLE LOUISE LIEBHART.

PART SECOND.

   { a NOCTURNE, ... Field
   { b ERL KING, (Schubert) ..... Liszt
   { c TURKISH MARCH, from the "Ruins of Athens," ..... Beethoven
   ANTON RUBINSTEIN.
6. { a ROBIN ADAIR, ... } Keeler
   { b BUCK BUCK, ... }
   MLLE LOUISE LIEBHART.
7. { a LEGENDE, ... } Wieniawski
   { b AIRS RUSSES, ... }
   HENRI WIENIAWSKI.
8. ARIA, "Ceneerentola," ..... Rossini
   MLLE LOUISE ORMENI.
9. { a NOCTURNE, ... } Chopin
   { b POLONAISE, ... }
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New York Municipal Art Committee Plans July Festival

Mrs. Henry Breckinridge, chairman of the Municipal Art Committee of New York, has announced plans for the celebration of the July Festival, which will be the second in the series of four annual festivals planned for New York City.

The festival is to be opened by Mayor La Guardia, Mrs. Breckinridge and members of the advisory committee of the Municipal Art Committee with the first of the Stadium Concerts on June 26. At that time José Iturbi will conduct the New York Philharmonic Symphony Orchestra, with Albert Spalding, a member of the advisory committee, as soloist. The Municipal Art Committee is coöperating with Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, in landscaping the hitherto unattractive grounds around the stage of the Stadium so that tables may be placed in this space where refreshments can be served.

Following this, during July practically every museum and the public libraries in the city will present special exhibitions of paintings, arts and crafts; industrial products and collections of historic interest. The scope of the scheduled programs is so extensive that students or visitors may view or study art objects ranging from pre-Roman sculpture found in Spain to contemporary American photographs.

At the same time the city's colleges will offer special courses in the fields of art, music and the drama, and special summer sessions are being held at the Art Students League, Juilliard School of Music and the New York College of Music.

In addition to the Stadium concert performances, more than 1,700 concerts are planned for the various parks this summer; and the Little Theatre group, under the sponsorship of the Emergency Relief Bureau, will supplement the regular commercial repertory theatres in and about New York with the production of some thirty or more plays.

Ancient Rossini Comic Opera Exhumed at Covent Garden

Conchita Supervia Wins Personal Triumph—Furtwängler Conducts Tristan—Koussevitzky Succeeds—Lehmann, Leider, Melchior, List Garner Honors

LONDON.—The restoration for the first time within living memory, of Rossini's Italiana in Algeri, the reappearance of two eminent conductors, Koussevitzky and Furtwängler and the first peformance of two important new pieces of chamber music under the patronage of Mrs. Elizabeth Coolidge—these are some of the excitements of one week in London's musical but otherwise wintry spring.

Rossini's musical farce provided the comic relief to a fortnight of heavy and all-but-uninterrupted seriousness at Covent Garden. It also gave Conchita Supervia her second chance of showing off her lively talents to a greatly eager public. If she was a shade less captivating than in the same master's Cenerentola, the fault was no doubt Rossini's, for L'Italiana (produced three years before the Barber, when Rossini was twenty-one) is hardly on a level with his later masterpieces. Musically it is full of contemporary *clichés*, and catch-penny banalities. Its plot, on the well-worn theme of the European girl kidnapped for an Oriental harem, is too unconvincing to be really funny to present-day audiences. (One needs only think of Mozart's Entführung to see how much better this sort of thing had already been done.)

So even the sprightly Conchita had to resort to stage tricks (such as carrying and fussing with a Pomeranian lap-dog) in order to keep the interest going. Her personality even with these handicaps, came through, and her voice, almost never rising above *mezza-voce*, commanded the musical situation at all times, chiefly because of her authentic agility and perfect intonation (which is more than could be said for her colleagues). The tenor (Nino Ederle) was white-voiced; Vincenzo Bettoni as the Mustafa, except for an occasional bass-wobble, monopolized the dignity that should have been the hero's, and only Carlo Scattola as Taddeo, the fake-uncle, infused a dash of real comedy. Vincenzo Bellezza conducted, inserting two bits of Respighian Rossiniana which, pretty in themselves, stuck out like carbuncles from an otherwise simple, smooth score. The production, thanks to fantastically pictorial drapes, was cheerful and bright.

FURTWÄNGLER'S TRIUMPHANT TRISTAN

The second of the week's events, Furtwängler's conducting of Tristan, was of both artistic and political significance. Having made his peace with Hitler, the German conductor has evidently been allowed to fulfill foreign engagements, and speculation is rife as to his future activity both in Germany and abroad.

London had never heard him conduct opera, and he gave them a Tristan such as has not been experienced here in a blue moon. He made the orchestra keep underneath the voices, held the rhythm flexible to allow for rhetorical nuance and poetic subtleties that escape nine conductors out of ten, and he built up the whole drama in one emotional crescendo to a climax which still emphasized beauty above mere power. The audience received him cordially at the start, but gave him a tremendous ovation before Act III and again at the end. Melchior and Leider as the protagonists, Kipnis as the King, Janssen as Kurwenal and Sabine Kalter as Brangäne rose above themselves under the stimulus of a master's beat.

Before leaving the subject of opera, be it noted that Elisabeth Rethberg made a single glorious appearance in Lohengrin, which also gave the Swiss tenor, Max Hirzel, his chance to show—after a fortnight of hoarseness—that he is a Lohengrin to be reckoned with, for he managed to survive even Sir Thomas Beecham at his loudest.

The second triumphant week of the Covent Garden season was largely occupied with Wagner's Ring. This gargantuan musical feast has become a definite fixture in London and the opera house is sold out for two cycles every year. The Ring not only pays its way in London but probably helps to make up deficits on other performances. Wagner in his most megalomanious dreams could not have foreseen this popular success.

Not even the ardors and agonies of Jubilee Day made any difference, and at 5:45 p. m. the huge audience was in its seats for Walküre, to remain the rest of the day. Rheingold, which came on the previous night, has already been reported. With Walküre, that favorite pair of stage deities, Frida Leider and Lauritz Melchior, entered upon their estate. Aside from the endurance test, the task of singing the three Brünnhildes within seven days is a feat which only the greatest singing actresses can achieve; and for the one tenor to make Siegmund the father, and Siegfried the son, both agreeable and credible is something that surpasess all but the highest demands. Both artists are so well known to American audiences that it will suffice to say here that they came up to their usual standards. The fact that they have sung together in the same rôles in Berlin, in New York and in London, adds a polish to their ensemble that is probably not surpassed.

Rudolf Bockelmann, the Wotan in both Walküre and Siegfried, again towers above the situation in all his giant artistic stature. Except for a momentary relaxation of the majestic attitude in the scenes with Mime and Erda (Edith Furmedge), he was at all times dramatically impressive and musically superb. Sabine Kalter as Fricka and Waltraute was distinctly below the level; and Hanns Fleischer's Mime is rather too pleasant to be convincing.

But Emanuel List presented an unusually fine study of Hagen, which reveals this character in all his sinister importance to the plot. His voice too is of a marvelous profundity that lends itself to the weirdness of Wagner's underworld. Mary Jarred, an English contralto, was similarly effective as the first Norn, and the Fafner of Robert Easton was also remarkable for vocal prowess. Habich's Alberich showed effectively as usual. Again the stage management, the lighting and the new sky effects, thanks to the new cyclorama, added much to the general impressiveness. Sir Thomas Beecham, except for rather fast tempi and dynamic exaggerations here and there, registered interesting readings of the scores.

NEW LOHENGRIN FLIES TO FAME

A second Lohengrin, with a new Swedish tenor, Torsten Ralf, and a second Cenerentola, with the ever attractive Conchita Supervia, complete the Covent Garden chronicle to date. Mr. Ralf, who flew hither from Frankfort, as the result of a telephone canvass of the major Continental opera houses, to replace his unfortunate, cold-catching Swiss colleague, acquitted himself with brilliance, and his flight to Croydon followed by that mythical boat trip down the Scheldt, may well have landed him in the lap of fame. His fresh, clarion voice and youthful Nordic presence were just the stuff that Lohengrin calls for. Lotte Lehmann yielded to his blandishments as readily as she had done to Melchior's, and with the same beautiful voice.

Opera being "the thing" just now, the Carl Rosa Company has ensconced itself in the Lyceum, a few hundred yards away from Covent Garden, with a run of Strauss' Fledermaus, in English, which draws an appreciative audience. The same opera, now a favorite here, is to be given at Sadlers Wells this week. The Arts Theatre Club has also gone operatic for a bit, with a spirited revival of Grétry's Zémire et Azor (1771), edited and directed by Leighton Lucas.

KOUSSEVITZKY RETURNS

Our other conductorial visitor, Serge Koussevitzky, drew an overflow audience to the Queen's Hall, and the enthusiasm with which he was greeted had the element of hero-worship in it, for Koussevitzky was an old favorite here even before his Boston days. He gave us Beethoven's Eroica and Sibelius' second symphony, with Mozart's Figaro overture as a cocktail.

Of the two symphonies, the Sibelius had the better "break"; the performance was colorful and dynamically brilliant. The Beethoven suffered somewhat from the very things that helped Sibelius; too much detail was underlined; one felt that less would have been more.

MRS. COOLIDGE BRINGS NOVELTIES

Mrs. Coolidge by now is famous all over Europe as an ardent patron of music. It is possible that the best of the compositions written for her by composers of all nationalities might have been created anyway; but it is not likely that they would have been so widely heard nor so readily appreciated. If there is among her *protégés* no Beethoven, it does not mean that she is not as important to our age as the Esterhazys and Rasoumowskys were to theirs.

Of the three works presented by her to a select audience in London a few days ago, two were entirely new; the third, a sonata for violin and piano by Frank Bridge, had been heard only once. This, though not equal to Bridge's best, nevertheless is worthy of this serious and progressive English musician. He is a seeker after beauty in new forms, undeterred by mere fashion and "isms." Roy Harris' trio—probably the first of the young American's works to be heard in England—had a deservedly cordial reception; if its inspiration is not profound, the composer's vitality and sincerity are not to be doubted. He is always interesting, logical and subjective, i. e., unmoved by mere externals and eschewing the extra-musical ideas that have led so many of his compatriots up a blind alley.

Bartok's fifth quartet was by all odds the most impressive work of the evening. Marred only in places by spacious effects of instrumentation, it is full of true fantasy, often waywardly beautiful, more racy and less cerebral than some of his more recent works. It was magnificently played by the Pro Arte Quartet. Roy Harris was similarly well served by the Italian Trio (Casella, Poltronieri and Bonucci), and Frank Bridge by Alphonse Onnou, with Casella at the piano.

KRAUSS-GOLDBERG ENSEMBLE PLAYS BEETHOVEN

Classical music is being presented in London by a highly talented sonata team, Lili Krauss, pianist, and Simon Goldberg, violin. Mme. Krauss is already known as a soloist, and Mr. Goldberg chiefly as the former concertmaster of the Berlin Philharmonic Orchestra. In a series of three concerts they have played Beethoven's ten piano and violin sonatas with rare finish and an uncommon degree of musical insight. Their ensemble is wellnigh perfect; the violinist's tone highly agreeable, and the pianist's keyboard command leaves nothing to be desired. The series began with the lovely F major (Spring) sonata, played with much lyrical grace, and ended with a powerful interpretation of the Kreutzer. It drew a large and appreciative audience.

HUBERMAN PLAYS; CADMAN RADIOS

Bronislaw Huberman, accompanied by Siegfried Schultze, gave an exhibition of his accomplished violin playing which drew many fiddlers to the Queens Hall. Musically the high-water mark of the concert was the G minor unaccompanied sonata by Bach; violinistically it was Lalo's hackneyed Spanish Symphony. The Brahms A major suffered from too weak and apologetic piano support.

Charles Wakefield Cadman, American composer, has paid a brief visit to London, on his way to a concert tour on the continent, and the B. B. C. has honored his presence with a broadcast program of his works, including the first performance of Sleep Is a Lovely Forest, a charming item, sung by Nora Gruhn. Cadman himself played one of his American Trail Pictures and Stanford Robinson conducted the orchestra.

The London Music Festival, now a regular institution organized each year by the B.B.C., has begun with an ambitious performance of Bach's B minor Mass. This

(*Continued on page 39*)

Weingartner Performs Bizet Symphony

BASEL.—Felix Weingartner has performed here, with considerable success, an unknown and unpublished symphony by Bizet. He wrote the work in 1855 when a student at the Conservatoire.

IN THE NEXT ISSUE

THE CASE OF PUCCINI

By THOMAS BURKE

Hillsborough Summer Concerts Scheduled

California Woodland Theatre Again to Be Scene of Four Programs by San Francisco Players Under Auspices of San Mateo County Philharmonic Society

HILLSBOROUGH, CAL.—This will be the only community in northern California this season in which a series of summer symphony concerts is to be given. In the Woodland Theatre, the Philharmonic Society of San Mateo County (Mrs. Leonora Wood Armsby, managing director and chairman of the music committee), will present a series of four Sunday afternoon open-air symphony concerts on June 30, July 7, July 21 and August 4.

Within this picturesque amphitheatre, which has been pronounced an ideal spot for music-making, all those who enjoy open-air concerts will have the opportunity of hearing the San Francisco Symphony Orchestra directed by such guest conductors as Alfred Hertz, Richard Lert, Basil Cameron and José Iturbi. An innovation in this year's series of Philharmonic concerts will be the presentation of a soloist. Harold Bauer will play one of the important concertos written for piano and orchestra at the second concert, under the baton of Richard Lert.

As in previous seasons, special attention will be concentrated on the programmatic material. It has always been Mrs. Armsby's aim to acquaint Woodland Theatre patrons with modern works by representative American and foreign writers. Hence, visitors to the Woodland Theatre may again this year anticipate hearing not only the classics but also novelties of interesting character.

These annual open-air concerts, presented amid the rustic setting and idyllic surroundings of the Woodland Theatre, are the outstanding local musical events of each summer season and are attended by music-lovers from San Francisco, the Bay cities and Peninsula communities. C. H. A.

Stadium Opera and Ballet Series

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, has announced the schedule for sixteen evenings of opera and a similar number of ballet performances which will constitute the season, together with three nights each week of symphony concerts by the New York Philharmonic-Symphony Orchestra, who participate in all performances at the Lewisohn Stadium of the College of the City of New York.

The symphonic concerts will be given on Sunday, Wednesday and Saturday nights; the ballets, on Monday and Tuesday evenings; opera, Thursday and Friday evenings.

The season will be inaugurated on June 26, with José Iturbi conducting the Philharmonic Orchestra and with Albert Spalding as soloist. Mr. Iturbi will conduct the symphony concerts during the first five weeks and Willem van Hoogstraten, the last three weeks.

Mrs. Guggenheimer announces the following opera repertoire: June 27 and 28, Verdi's Aida; July 4 and 5, Gounod's Faust; July 11 and 12, Moussorgsky's Boris Godounoff; July 18 and 19, Puccini's La Boheme; July 25 and 26, Verdi's La Traviata; August 1 and 2, Puccini's Tosca; August 8 and 9, Borodin's Prince Igor; August 15 and 16, Bizet's Carmen. Among the prominent artists already engaged are Mmes. Tentoni, Morgana and Van Gordon, and Messrs. Althouse, Tokatyan, Molitore, Gandolfi, Royer and D'Angelo, and negotiations are under way with many other singers. Among the ballet organizations engaged to date are the Fokine Russian Ballet, and the American Ballet which had a season in New York this winter. The Fokine Russian Ballet will appear on Monday and Tuesday evenings during July; the American Ballet, on the same evenings during August.

Exclusive rights to broadcast the concerts have been obtained by WOR. This station will broadcast the stadium operas Thursday nights and the symphony concerts Saturday nights, from June 27 to August 17, inclusive.

Strauss to Lose Post?

Berlin dispatches on June 12 reported that Richard Strauss would probably be retired from the presidency of the Reich Music Chamber soon after the production of his opera, The Silent Woman, at Dresden this month. The libretto of the work, by Stefan Zweig, a non-Aryan, is said to have incurred Nazi displeasure.

Cincinnati May Festival Triumphantly Concluded

Thirty-first Biennial Series Brings American Premières of Bantock and Scott Works—Bach Anniversary Celebrated—Choral Works by Verdi, Kodaly and Dumler Featured—Ovations for Goossens and Assisting Artists

CINCINNATI, O.—The thirty-first May Music Festival has passed into history; glamorous, brilliant, with Eugene Goossens as conductor, with eminent artists as soloists, with the finest chorus in its history, with the best orchestra, that of the Cincinnati Symphony. Traditions have been upheld—and new ones established.

The pageantry that is part of the May Festival marked the opening night and subsequent evening performances. The musical coterie gathered in the south corridor, there to discuss the superb singing of the artists, to wonder at the perfection of the chorus, to acclaim the artistic mastery of Mr. Goossens, the orchestra's fine work, to consider the old familiar music and the novelty of the new.

The programs, carefully selected by Mr. Goossens, combined the classic with contemporary works, attaining novelty but without the dubious modern compositions. There were four new works, all finely musical and of value in music literature. Soloists presented were of the first magnitude on the musical horizon. The music was eloquent and equally so given. For the first time portions of the concerts (one hour of the children's chorus and one of the Stabat Mater, Dumler) were heard outside of Music Hall by means of a nationwide broadcast.

A Gala Elijah

As reported in the last issue of the Musical Courier, the initial concert presented Mendelssohn's Elijah for the fifth time by the organization. The soloists were not all happily cast but came into their own in later concerts.

The Festival Chorus was augmented by the University of Cincinnati Oratorio Society until 900 voices were raised in this immortal music. Richard Bonelli sang Elijah with feeling and deep expression, fine style and emotion; Dorothee Manski displayed dramatic power; Richard Crooks showed a flawless oratorio style and beauty of interpretation. Rose Bampton's lovely voice was vibrant and fluent. Ruth Best and Howard Hafford added much to the pleasure of the evening. Lillian Tyler Plogstedt presided at the organ for this and other concerts.

Bach Anniversary Marked

The anniversary of Bach's 250th birthday was commemorated with the fifth performance at a May festival of the St. Matthew Passion. Judicious cuts made by Mr. Goossens, the various choruses employed, the leading parts sung by Helen Jepson, Rose Bampton, Frederick Jagel, Keith Falkner, Richard Bonelli, Theodore Webb and Franz Trefzger, the organ, and ten local soloists, the holiday mood of the audience which thronged the hall, and good weather—all conspired to make of this evening a memorable one in the annals of the festival.

It was Cincinnati's introduction to Miss Jepson, she of the blonde hair, fine carriage and impeccable soprano. Mr. Falkner, young British bass-baritone, was another new soloist. Both won instant favor and were acclaimed together with old favorites. Mr. Jagel's fine voice gave much pleasure; Miss Bampton's lovely mezzo blended beautifully with the Jepson soprano; Mr. Falkner proved himself a master of legato; Mr. Bonelli was excellent; Mr. Webb and Trefzger acquitted themselves creditably.

Brahms-Wagner-Strauss Concert

The elements were opposed to music on Thursday afternoon. Carefully the festival had been moved along on the calendar from the first week of May to the third in the hope of clement weather. But rain fell in torrents and kept about half the audience away. Those who braved the torrential rain were rewarded by a thrilling event.

Mr. Goossens is a marvelous interpreter of Wagner and, given the symphony orchestra, Manski as Brünnhilde and Jagel as Siegfried, he presented the Ascent of the Rock and the final scene and duet from the introduction to act III of Siegfried.

Mme. Manski was at her best, her dramatic vibrant voice lending just the right amount of color and fire for a concert performance. In this she was closely seconded by Mr. Jagel whose impeccable singing matched in artistry and interpretation. This was followed by the Love Scene from Die Feuersnot (Richard Strauss), played superbly by the orchestra under Mr. Goossens' baton.

Mr. Falkner was then heard and greatly applauded in Four Serious Songs (Brahms), in which he had opportunity to display advantageously the fine quality of his voice and style of singing.

There followed an exquisite interpretation of the Dance of the Seven Veils from Salome (R. Strauss), and Mr. Goossens presented the orchestra and Mme. Manski in a breath-taking version of the final scene from Salome. Because of her great dramatic talent and gorgeous voice, applause broke through before the end of the orchestral part in a triumphal torrent for Mr. Goossens, the orchestra and Mme. Manski.

American Premières of Bantock and Scott Works

The triumph of Mary Moore, soloist of the fourth concert, almost eclipsed the rest of the program, which presented the orchestra in two American premières—Bantock's Atalanta in Calydon and Cyril Scott's La Belle Dame Sans Merci—and the Psalmus Hungaricus (Kodaly), heard here for the first time.

Atalanta, for voices only, is a rather difficult composition except for such a finely trained chorus as that of the May Festival. Bantock has treated the various sections of the chorus as if they were choirs in an orchestra, often scoring for as many as twenty different parts. This affords a remarkable variety of tonal color, harmonious blending of voices that is especially lovely.

For La Belle Dame Sans Merci, Mr. Webb was the soloist. He was in excellent voice and won instant approval with his fine singing and interpretation of a rather ungrateful part.

In the Psalmus Hungaricus, Mr. Jagel reaped much applause for his brilliant singing of a difficult rôle that demanded great emotional pitch and deep understanding of the music.

Petite, lovely Mary Moore appeared in demure white, and looked so small on Music Hall's vast stage that the audience gasped at her first few notes of Caro nome. They were clear and pure, floating through the auditorium with a flute-like quality that exactly matched Ary van Leeuwen's silver flute. She has perfect pitch and a tonal quality that leads one to feel certain that in a few years she will be one of the world's most eminent coloratura singers.

Miss Moore won musical Cincinnati with her exquisite singing and acknowledgment of the tremendous applause from audience, orchestra and chorus that recalled her many times after each of her four lovely arias.

Young People's Matinee

According to tradition in Cincinnati, its young people are given the opportunity to participate in the May Festival through singing as well as by hearing the music; hence the Saturday afternoon is especially dedicated to the youth of Cincinnati. A chorus of 800 fresh young children's voices sang the lovely music of Pierné's Children at Bethlehem. Their singing was marked by absolute sureness in attack, pitch, diction, beautiful tone quality and shading—all the result of training in the public schools under Chorus Master Alfred Hartzell. The soloists were local singers who added much to the pleasure of the concert; these were Nellie Belle York, Nadelle Schuping, Helene Kessing, Idella Boltz, Marian Kountz, Richard Fluke, Howard Hafford and Albert Schnicke. J. Herman Thuman was the Narrator.

Airs de Ballet (Rameau), for strings and wood-winds, opened the program and after the intermission came The Sirens (Glière) and Pictures from an Exhibition (Moussorgsky), beautifully played by the orchestra under Mr. Goossens' direction.

Dumler's Stabat Mater and Verdi's Requiem

The sixth concert presented a local composer at his best. Dr. Martin G. Dumler, business man, amateur artist and musician, has devoted much time effectively to art. A Cincinnatian by birth and education, he has chosen to express himself in church music. The Stabat Mater was given its first performance. It is marked by originality, distinguished musical understanding and reverence. This work was given a fine reading by Mr. Goossens. The chorus and orchestra were splendid and the soloists—Kathryn Meisle, Crooks and Falkner—were superb. Dr. Dumler received an ovation justly deserved and shared in by the soloists.

Under Mr. Goossens' inspired direction Verdi's Requiem was sung admirably. Orchestra and chorus combined with the soloists to make this a memorable occasion. Miss Jepson's clear soprano registered admirably, and with that fine musician, Miss Meisle and the chorus, the Agnus Dei was superbly sung. Mr. Crooks and Mr. Falkner brought their artistry and fine voices to the score and reaped much acclaim.

Ovation for Goossens

The festival spirit reached its climax in this Saturday evening concert when after prolonged applause for chorus, soloists and orchestra, who had closed the program with the Hallelujah Chorus, Mr. Goossens was recalled again and again. Finally a wave of applause again broke throughout the whole house for Mr. Goossens. When he entered, the entire audience rose spontaneously, the orchestra played a fanfare, the chorus shouted as if it had not been singing all week, and, finally, the whole house cheered madly for this beloved conductor. The laurel wreath had been presented to him during the intermission, yet the audience was loath to leave their beloved *maestro*. We wonder when—if ever—such an ovation has been bestowed upon a conductor of a May Festival.

M. D.

Metropolitan Opera Plans Announced

(*Continued from page 5*)

The Sunday night concerts will be continued, with the possibility that they will be given a novel aspect, perhaps taking advantage of the recent legislation to permit theatrical performances on the Sabbath.

Appearances Outside of New York

Negotiations are in progress to present the usual series in Brooklyn, and there is also a possibility that the Philadelphia performances will be resumed. The Philadelphia Orchestra, which this season staged its own series of operatic productions, is reported to have abandoned the project. No definite plans for tours have been made as yet, though there have been many invitations.

Mr. Johnson emphasized the fact that the high standards of the past in Metropolitan productions would be maintained. "We have already acquired sufficient artists and made enough changes in the departments to insure a remarkable season," he said. "First, in the matter of the comfort of our subscribers, we have a new arrangement of foyers worked out, and a new ventilating system is to be installed."

His plans for the European trip, which will continue until some time in July, include the attending of numerous opera performances in London, Paris, Vienna, Prague, Berlin and elsewhere if there is sufficient time. He will also hold auditions in Italy.

"We are out to get the best singers obtainable," he said. "I hope that many of the older ones will be back. The list of new singers is large. But in the situation we are in, it is risky to dismiss one set of artists while bringing forward another not well known set. We wish to dovetail the two sets of artists. What we want is evolution, not revolution."

Gigli to Return to America

Beniamino Gigli, eminent operatic and concert tenor, has been booked for fifty concert and radio engagements by Columbia Concerts Corporation during 1936 and 1937. The contract was concluded recently in Rome by Frederick Schang, vice-president of the organization. There is a possibility that Gigli will also sing in opera here, according to a recent dispatch from Rome.

Pons Honored in Paris Opéra Début

Lily Pons, making her first appearance in opera in Paris, sang at the Grand Opéra on May 15 in Lucia. Two days later Miss Pons was heard in Rigoletto under the baton of Vincenzo Bellezza. The Society of Dramatic Artists (Association Artistes Dramatiques) honored the coloratura with a gold medal.

JOHN McCORMACK

was heard in three London recitals recently. He appeared May 20 at Queens' Hall and on the 26th in Albert Hall. The third event was a celebration concert in honor of Marie Tempest, who has been fifty years on the stage. The tenor then went to Rome. In the fall he will make a tour of the British Isles and probably one of Norway, Denmark and Sweden as well as Australia.

Hadley Fifth Symphony Premiered at Norfolk

Work Commemorating Tercentenary of Connecticut Has First Performance by Players of New York Philharmonic Orchestra under Baton of Composer

NORFOLK, CONN.—The festivals at Norfolk, held for many years after 1902 in the Music Shed on the estate of the late Carl Stoeckel, were designed (in the words of that benefactor of music) as "an effort to feed the fast-expiring flames of idealism against the overwhelming flood of realism." No one who attended the concert given there on June 2 could question the success of that effort. Nor could anyone deny that this peaceful town radiates a spirit of all that is best in music. Memories of the triumphs won here by such artists as Eames, Nordica, Homer, Alma Gluck, Florence Hinkle, Herbert Witherspoon, George Hamlin and many others constantly come to the mind of the visitor. The list of composers who have been invited to present a new work at the Norfolk Festivals is similarly a long and honorable one. It includes names like those of Chadwick, Parker, Coleridge-Taylor, Gilbert, Rachmaninoff, Vaughan Williams, Sibelius, Stillman Kelley and others.

This year Henry Hadley was honored for the third time in being invited to prepare a new score. He had written his fourth symphony and his Lucifer tone-poem at the invitation of the Stoeckel family. And now his fifth symphony was commissioned to commemorate the tercentenary of the state of Connecticut.

On June 2, a capacity audience was invited to the Music Shed for the annual program which revives memories of the festival. The annual session of hymn-singing took place under the direction of Mr. Benz, and the orchestral program was provided by members of the New York Philharmonic-Symphony Orchestra, under Dr. Hadley.

Hadley's fifth symphony is obviously program music of the most vivid character. It consists of three movements, which bear the subtitles, 1635, 1735, and 1935. The first movement pictures the perils and hardships of the early settlers, interrupted by the introduction of themes which portray the Indians with whom they contended for the territory. The second movement summons a picture of the contented rural life that had been established one hundred years later. The last section presents a musical impression of present-day life in the state.

The work, as performed by the Philharmonic players, received an ovation which Dr. Hadley generously shared with the men. The remainder of the program consisted of Frederick Stock's superb orchestration of Bach's G minor fugue, the same composer's air for the G string, and works by Tschaikowsky and Mendelssohn.

Perfect weather made a fitting environment for this year's celebration, which was pronounced a complete success by an audience including visitors from Maine and California.

H. I.

Elaborate Program Scheduled For Hollywood Bowl Season

Series Opening on July 16 with Mengelberg's Pacific Coast Début—Other Conductors for Symphonic Programs Include Molinari, Klemperer, Iturbi and Schelling—Operas and Ballets Announced—Premières of New Works by Schönberg and Harris Heard

LOS ANGELES.—The high symphonic standards for which the Hollywood Bowl concerts have been known since their inception fourteen years ago, under the management of Artie Mason Carter, are to be maintained by the Southern California Symphony Association (which sponsors this year "Symphonies under the Stars" in the summer as well as the winter orchestral season just closed). The official prospectus for the 1935 outdoor season, recently issued, lists an impressive array of conductors, opera performances, soloists and ballets. The season will again be marshalled by Mrs. Florence Atherton Irish as general chairman, Dr. Bruno David Ussher functioning as production manager.

Conductors announced (in the order of their appearance are: Willem Mengelberg (first time on the Pacific Coast), Ernest Schelling, Bernardino Molinari, Jose Iturbi, and Otto Klemperer.

OPERAS AND BALLETS

Four operas will be given under the chairmanship of Andres de Segurola, who is largely responsible for the casting. These productions in concert form will be devoted to Aida, Lohengrin, Traviata and Eugene Onegin. The operas will be conducted by Pietro Cimini (Aida and Traviata), Dr. Richard Lert (Lohengrin) and Alexis Coroshansky (Eugene Onegin). More than fifty Los Angeles singers will be heard in the casts, William Tyroler training a chorus of about 100.

Instrumental soloists so far announced are Jascha Heifetz and Ernest Schelling. Among vocalists to be presented are Helen Jepson, Maria Jeritza, Rose Bampton, Nina Koshetz, Emily Hardy, Jeannette Vreeland, and Dan Gridley. Several more distinguished names are to be added according to official statements.

Ballet producers already active in staging eight spectacular presentations, especially designed for the possibilities of the Hollywood Bowl are Benjamin Zemach, Agnes de Mille, Fanchon and Marco, Escudero, Oukrainsky, and Ernest Belcher.

PROGRAM FOR CHILDREN

Ernest Schelling will also be featured in a children's program, which should appeal also to adults among the huge audiences which will fill the 20,000 seats of the great outdoor theatre. The season is scheduled to extend from July 16 to September 7 and offers four programs every week, as before on Tuesdays, Thursdays, Fridays and Saturdays. Contrary to former custom, when programs were definitely divided into symphony, ballet, solo and opera nights on the four respective evenings, the calendar for this summer shows an interesting distribution of all these musical elements so that hearers who for one or another reason can go only on certain nights will hear symphonic music or eminent soloists.

The season ticket sale has started in a fashion to promise record attendance, Mrs. Irish as in previous seasons having under her executive command a devoted corps of volunteer workers who sell the ten dollar season ticket books. These books, like those issued in the beginning of these open air concerts, contain forty coupons, so that music lovers can hear programs at the nominal sum of a mere twenty-five cents.

ORCHESTRAL CONCERT INTRODUCES NOVELTY BY HARRIS

As never before, Los Angeles has enjoyed an almost uninterrupted series of orchestral concerts. Since his return from Italy and Spain, Otto Klemperer has directed nine programs here and in nearby communities, with popular success as well as in artistically superlative manner. There were two programs, with Lawrence Tibbett as soloist, heard by about 12,000 persons at the Shrine Auditorium. Gladys Swarthout was the soloist in the next pair, divided between Pasadena and Los Angeles. The programmatic highlight of these concerts was the world première of Roy Harris' American overture, When Johnny Comes Marching Home. Klemperer scored a marked success for this work, which should prove a repertoire piece and not only for American orchestras. It is undoubtedly one of the most effective and spontaneous compositions by Harris and stands out also among native works of recent date. The rhythmically ingenuous composer has avoided everything which smacks of deliberate effort. It is bright and brisk and at moments robustly humorous music, withal imbued with an honest undercurrent of pathos and a poignant note. But, above all it is the emotional freshness of this score which holds and stirs the listener, even though he might not be conscious of various apt contrapuntal episodes or instrumental combinations which bespeak an unusual sense of novel timbres used for the purpose of expression and not only as a matter of color.

NEW SCHÖNBERG WORK INTRODUCED

Another world première was achieved when Klemperer a week later offered a program built on three strongly contrasted potentialities: Schönberg (School suite for string orchestra), Ravel (Bolero) and Tschaikowsky (Pathetique). The new Schönberg suite is a singular work indeed. The composer (who lives here) produces results which are truly amazing. Only the five sections of the string orchestra are employed. Schönberg's idea of writing a suite for school orchestras was considerably outdistanced by his genius as contrapuntist and a harmonic evolutionist. Notwithstanding, here is a Schönberg of relatively direct style. He has used for some of the five movements such old dance forms as the minuet, the gavotte and gigue. In the opening *largo-allegro* he has conceived an overture as Handel might have done, had that gentleman lived in the modern bungalow which Schönberg occupies, hidden away in the foothills of Hollywood. This should not be taken as an intimation that the music is influenced by the spirit of the film-capital. Far from it; the suite is a serious-minded work, except for a certain playfulness, at least in the movements specifically indicated as based on old dance forms. These three movements show Schönberg in a smiling mood, a master amusing himself by writing for students, taking light, ingratiating themes and toying with them in skilled fashion. The fact that the composer purposely uses in this school suite all kinds of bowings, intentionally has devised phrases of different length, varied his rhythms in a manner to put the school orchestra through the paces, as it were, is hardly noticeable because each movement is written with a degree of continuity which does honor to the fertility and at the same time engagingly didactic trend of the composer's mind. Consciously or unconsciously, the second movement, *allegro con grazia*, is reminiscent somewhat of the soaring style which marks the string sextet Radiant Night. There is prevalent too a flair for melodic development, which holds the hearer spellbound. It is a difficult suite, this school suite, notwithstanding its title. It is also worthy of any orchestra, no matter what its advanced schooling.

MAHLER'S SECOND PRESENTED

Klemperer closed the season with an interpretation of the second Mahler symphony. Technically and spiritually the double performance proved memorable. The two soloists, Clemence Gifford and Blythe Taylor Burns, as well as the Los Angeles Oratorio Society Chorus, heard usually under the baton of John Smallman, responded in due manner to Klemperer's inspired leadership. Demands for an early repetition were numerous.

Plans are going forward for the 1935-36 season, the first four symphony programs of which will be led by a distinguished guest-director until Klemperer returns from New York, where he shares the Philharmonic baton with Toscanini. Subscriptions for the coming winter season also are well under way.

SCHELLING CONDUCTS

Four concerts preceding those of Klemperer were conducted by Ernest Schelling, the New York Philharmonic conductor, whose flair for children's programs was delightfully and stimulatingly manifested in the course of two such lists, for these not only was the Auditorium taxed, but children who had heard him on the air were so insistent that two juvenile listeners had to be satisfied with one seat in order to accommodate those seeking admission. Schelling's "adult" programs (ranging the full gamut of musical literature from an unfamiliar Sinfonietta by Johann Christian Bach to Griffes' Pleasure Dome of Kubla Khan) must be recored as among the most satisfactory events of the entire year. Schelling the pianist made a splendid impression in the E minor Chopin concerto, so that his return this summer in a triple capacity is keenly anticipated. He may give a series of children's concerts in various cities on the coast, including Los Angeles, if dates can be properly dovetailed.

MISCELLANEOUS EVENTS

Closing weeks of the season brought a considerable number of notable events, such as a Boris Godounoff performance by the American Opera Company. The first Congregational Church Choir and affiliated organizations presented a two-day Bach festival under the direction of John Smallman as well as Pierné's Children's Crusade, with the aid of junior choirs from four high schools.

Theodore Stearns, head of the music department at the State University, presented his tone-poem, Pictures from Baal-Haamon, consisting of twelve numbers for chorus, soloists, orchestra and organ with members of the student body. Squire Coop conducting the world première of the exotic work.

Pro Musica presented a modern program in which works by Villa-Lobos and De Falla and Mahler songs, the latter sung by Jean Chown, proved especially noteworthy.

The season guest recitals closed with a galaxy of Russians—Feodor Chaliapin, who delighted his hearers, Efrem Zimbalist excelled on the violin, while Piatigorsky maintained his great vogue as a cellist *par excellence*.

B. D. U.

Perfection of Operatic Ensemble Of Vital Importance, Says Supervia

Spanish Coloratura Mezzo-soprano Discusses Exacting Requirements of Music Drama on Eve of Return Appearance at Covent Garden —Her Conception of Carmen Includes Original Features

LONDON.—Conchita Supervia, glamorous Spanish coloratura mezzo-soprano, whose return to London to sing in the Covent Garden Opera season has aroused great interest, received me in her fascinating apartment to talk of some of the musical aspects of her work.

It is difficult to describe the surroundings of her charming home. The furnishing is modern but beautiful. The hangings are of a lovely reddish velvet which harmonizes with the Titian-colored hair of Supervia. A novel feature is the table in the dining salon, which is completely made of glass and may be lighted in the evening. A delightful frame for an exceptional personality.

I asked Supervia for the secret of her spontaneous art—the singing and acting which seem so completely a part of herself.

"That is a difficult question," she smiled. "One thing I can tell you. In order to do one's best, an artist must know well the manner of interpretation of the other singers with whom she appears. It is best, of course, to appear with one's own ensemble—and I have been happy in being associated with artistic colleagues whose methods are completely in harmony with my own, both in singing and acting. One of the drawbacks to opera today, staged with international artists hastily assembled from the four corners of Europe, is that perfect ensemble is difficult to achieve. I have been fortunate in my appearances in having a sympathetic group of collaborators. It was so when I sang at the Royal Opera in Turin, at the Maggio Musicale in Florence, at the Grand Opéra, the Opéra-Comique and Théâtre des Champs-Elysées in Paris.

"Covent Garden? As you know, I am singing in three operas this year. The season is announced as a Wagner-Rossini Festival, and two works by the latter composer are being mounted which are rarely heard today—Cenerentola and Italiana in Algeri. I was happy to find that the first was so well received last spring. It is a most difficult rôle but a brilliant one—that of the Cinderella beloved in childhood story books.

"Rossini wrote his operas in a day when coloratura art was far more widespread than at the present time. The rôle of Cenerentola, as you know, is composed for a florid voice which includes both the contralto and soprano registers. Italiana in Algeri also offers many opportunities to the singer of the chief rôle, and for the London public, I believe, it is a complete novelty. At least it has not been sung here, I am told, in many years.

INNOVATIONS IN CARMEN

"I am especially enthusiastic about my appearances in Carmen, for the first time in London. Of course, Carmen is a rôle near to my heart, since I am a true daughter of Spain." The singer smiled mischievously. "But I have original ideas about how Bizet's opera should be staged. You will see, when you hear my interpretation. Lanvin made my costumes in Paris, and I am sure you will find them *très chic* and also true to Iberian custom.

"In the staging of this work, it is a source of satisfaction to me that the directors in London decided that the second act should be divided into two scenes, and also the fourth. And there are other details of the staging in which I heartily agree. It has always been disturbing to me that the final scene in front of the arena is usually given with the street completely empty except for Don José and Carmen. This is absurd; in any Spanish city, particularly on the day of the *corrida*, there would be large throngs present, even while the spectacle is going on inside. There would certainly be newspaper boys, men selling souvenirs and the like, not to mention the large number who are too poor to attend and so stand on the 'side-lines' to see their heroes arrive and depart in triumph. In fact the tragedy that forms the climax of the opera is even more exciting when one imagines that the scene may be at any moment interrupted."

A radiant personality, with definite ideas of her own as to the creation of operatic characters, and a mistress of the art of song, Supervia insists that the artist must form an artistic conception of a work as a whole. Furthermore, this must be carried out by all the singers in the company.

D. H.

CONCHITA SUPERVIA AND IVOR NEWTON

inspect the statue of Rossini in the frieze at the Albert Memorial, London. (London News Agency Photos, Ltd.)

Muzio Going to South America

Claudia Muzio broadcast May 31 on a special radio program from Rome in commemoration of the Vincenzo Bellini centenary. Mme. Muzio sang two arias, Casta Diva from Norma and Non Credea Mirarti from La Sonnambula. The singer will leave Rome in July for her annual trip to South America. This season she goes only to Rio de Janeiro, where she is to sing Cecilia, Norma, Traviata and Boheme.

Edith Mason to Sing at Salzburg

Edith Mason, American soprano, has been invited by Arturo Toscanini to sing the rôle of Nanetta in Falstaff under his direction, at the Salzburg Festival this summer. She sails for Europe on July 9 for these performances and returns to America early in September for a concert tour before her season at the Metropolitan, for which she has recently been engaged.

Boston "Pop" Concerts Thrive In Fiftieth Jubilee Season

Program Giving Survey of Series' Past History Is Feature under Arthur Fiedler—Ballet Dances Pictures at an Exhibition in Ravel Orchestration

BOSTON.—The Symphony Hall Pops Concerts, Boston's spring and early summer institution for making music sociable, continue to do a thriving business under the direction of Arthur Fiedler, and are evidently on their way this season—their fiftieth—to some sort of record. Sell-outs are the rule rather than the exception, warm weather to the contrary notwithstanding.

Mr. Fiedler's knack of program-building is no less discernible in his sixth season than in the past. During the first six weeks of the concerts this year he arranges a program for Sunday as well as nightly. Since the concerts run almost three hours long at times, it may be seen that the problem of repertoire is immense, especially since little rehearsal can be given the music. That the performances are as good as they are is a tribute to the virtuosity and musicianship of the Boston Symphony Orchestra (which, with a few omissions, makes up the Pops Orchestra) as well as to the efficient routine of Mr. Fiedler.

The most interesting period of the season has been the week, May 27-June 1, when the Golden Jubilee was being more or less formally observed. An unusual program was arranged for May 27 giving a survey both musically and terpsichoreally of the five decades of the Pops. Three former conductors of the Pops each conducted a number and an encore—Timothée Adamowski, Gustav Strube and Clement Lenom. Mr. Strube came for the occasion from Baltimore, while the other two are still living in this vicinity. The program began with a short march-like number, Salutation, by F. S. Converse, who wrote the piece especially for this occasion. Mr. Fiedler also presented three numbers from the first Pops program of July 11, 1885. One of them was indeed a curiosity, Ernst Scherz's An Evening with Bilse, subtitled a Humorous Potpourri, Grand Quodlibet representing the program of a Bilse concert in a condensed form. The Bilse concerts in Berlin, it must be explained, were the model for the original Pops Concerts. This Quodlibet had in it everything from galoping polkas and Strauss waltzes to the Tannhäuser Overture and March and the William Tell Overture.

DANCE PROGRAM GIVEN

The last part of the program consisted of Five Decades, a choreographic presentation by Hans Wiener and his dancers, the numerous numbers arranged to illustrate the passing of the years—Strauss waltzes, ragtime, tango and so forth. The whole made an entertaining evening. The danced portion of it was repeated on May 30.

Meanwhile on May 28, 29 and 31, the Wiener Dancers presented what amounted to a ballet to the music of Moussorgsky's Pictures at an Exhibition. An unusual feature was the fact that the Pops Orchestra under Mr. Fiedler played the orchestration of Ravel, for the use of which special permission had been granted by Dr. Serge Koussevitzky (for whom Ravel made the transcription, it will be recalled.) The ballet proved to be delightful diversion; pictorially it was as engrossingly staged as it was well danced. Mr. Wiener, it may be said, was responsible for the costumes as well as the dances. He was materially assisted in the staging by Mr. Fiedler, who also, of course, conducted the performance of the music.

As a sort of sideshow to the entertainment in the hall itself, the management has been running in the foyer an exhibition of old programs, newspaper clippings and advertisements, cartoons and so forth, illustrating the course of the Pops for half a century.

It would be impossible to list here the entire programs of the past few weeks, but a few highlights may be mentioned. For the evening of May 19 Mr. Fiedler made up a program composed of music by Schubert and Wagner. On the following evening, the Harvard Glee Club under G. Wallace Woodworth provided choral music as variety to the orchestral fare. On May 26 Jesús María Sanromá gave an excellent performance of the Saint-Saëns G minor piano concerto; and the program also included a performance of the unfamiliar Turkmenien Suite of Schechter, Soviet Russian composer. On May 31 was given the first performance anywhere of Heinrich Gebhard's Court of Arabelle, which was dedicated by the composer to Mr. Fiedler, and the program-matter for which is a dance tournament at the court of the queen.

FEW RECITALS

Otherwise the musical scene has been fairly bare, as might be expected at this season. Normon de Raske, tenor, gave a recital at the Women's Republican Club on May 21. His varied program enlisted the assistance of Reginald Boardman, accompanist, and Stephen Glenn Quilty for a group of piano solos.

At the Longy School in Cambridge Anneliese Gruner, contralto, sang a program made up largely of German Lieder on May 21. And on May 28, in the same place, Rose Mende gave the first performance of Homer Whitford's program piano sonata, The White Mountains. The program also included Gabuert's fantasy for clarinet and piano, and Boellman's sonata, op. 40, for cello and piano.

M. S.

Double Bill Sung in Philadelphia

Dell'Orefice New York Forces Applauded—Pagliacci Cast Includes Virginia Pemberton, Armand Tokatyan and Claudio Frigerio —Conservatory of Music Holds Commencement Concert

PHILADELPHIA.—The Dell'Orefice New York Grand Opera, Inc., which opened a post-season of grand opera here so auspiciously on May 18 with a fine performance of Carmen, presented the familiar double bill, Cavalleria Rusticana and Pagliacci, at the Academy of Music on May 24, before a good-sized and enthusiastic audience.

The cast for the first was as follows: Luigi Ruffino (Turiddu), Paolo Fabrizio (Alfio), Charlotte Bruno (Lola), Georgia Standing (Mamma Lucia), and Amelia Branca (Santuzza). The voices were all good, and each character was well taken, with a full comprehension of the dramatic elements. It was a convincing presentation and well received. The orchestra, using many of the Philadelphia Orchestra members, played well and Fulgenzio Guerrieri as conductor brought out all the beauties of the score, giving a pleasing interpretation of the intermezzo.

For Pagliacci, Armand Tokatyan sang the rôle of Canio, arousing enthusiasm for his singing and dramatic interpretation. The famous Lament as sung by Mr. Tokatyan was one of the high spots of the evening. Claudio Frigerio as Tonio was also excellent, from the prologue which he did superbly, to the final tragic ending. Lodovico Oliviero was satisfactory as Beppe, singing the serenade of the second act with good tone. Paolo Fabrizio was good as Silvio, but his appearance as Alfio in the preceding opera seemed more fitted to his style. Virginia Pemberton made a charming stage picture as Nedda. Her voice was clear and true to pitch and of good quality. She received especial applause after her aria. Again Mr. Guerrieri did fine conducting of principals, chorus and orchestra.

PHILADELPHIA CONSERVATORY OF MUSIC GRADUATION CONCERT

The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) held its annual concert and commencement in the Bellevue-Straford ballroom on May 22, before a capacity audience.

The program for this concert was well arranged and gave ample opportunity to hear the various talented young students. The opening number was the first movement of the Bach concerto in C major for two pianos and string orchestra, with Mary Gorin and Arnold Fletcher as soloists, and the Conservatory Orchestra, under the excellent direction of Boris Koutzen. It was played according to the approved Bach traditions. Following this, Edward B. Haines, violinist, played the Introduction and Rondo Capriccioso of Saint-Saëns, with brilliance. He was well accompanied by Edith C. Ulmer. One of the outstanding numbers of the evening was the Ravel Introduction and Allegro for harp with flute, clarinet and string orchestra. C. Louise Zehring was the harpist, and L. Jeanne Russell the flutist, both playing with ease and assurance, accompanied by the Conservatory String Orchestra. A pleasing group of piano solos was played as follows: nocturne in B major (Chopin) by Alice B. Davis; Brahms rhapsody in G minor by Frances Ferdman; Ritmo (Infante) for two pianos by Alice B. Davis and Jane M. Kolb. The Conservatory Orchestra, directed by Mr. Koutzen, did beautiful work in Debussy's En Bateau. Chausson's concerto for piano, violin and string orchestra (first movement) was finely performed by Janet Dickson, pianist, Helen Weisz, violinist, and the Conservatory String Orchestra. Perhaps the climax was reached in the performance of the Ravel concerto in G major for piano, in which the first movement was played by Ethel Selnick, and the second and third by Eugene List. Young Mr. List, who played with the Philadelphia Orchestra during the past season under the baton of Leopold Stokowski, at one of the Youth Concerts, again revealed much talent, both technical and interpretative.

DIPLOMAS AWARDED

Dr. E. Brooks Keffer introduced Olga Samaroff, who conducted the commencement exercises and presented the diplomas and degrees. Those receiving Teachers' Diplomas were: in piano, Alice Buckman Davis, Janet Dickson, Carolyn Viola Diller, Annamae Hoffa, Beatrice May Jones, Anna Marie Klose, Jane Mary Kolb, Sister Mary Patricia, S. M., and Rosalie Beatrice Smolens; voice, Christine Margaret Blackadder; harp, Catherine Louise Zehring. Helen Weisz received a soloist's diploma. Degrees were conferred as follows: Bachelor of Music, William Bless, Jr., Mary Elizabeth Naulty, Sister Mary Angela, S. M., Sister M. Anna Cecilia, S. S. J., Sister M. Bernadette Marie, S. S. J.; Master of Music, Sister M. Agnes Joseph, S. S. J., and Robert Hamilton Sloan, Jr.

M. M. C.

Eastman School Opera Forces Give Novelties

First American Hearings of Works by Dohnanyi and Marschner Presented

ROCHESTER, N. Y.—The opera department of the Eastman School performed a notable service in presenting first hearings in this country of Dohnanyi's Tante Simona and The Poacher by Marschner. The Dohnanyi work, brilliantly fashioned from slight dramatic material, was given an excellent representation, with pleasing settings and effective singing and dramatic action. The short Marschner opus was gay and frivolous, in the *opera buffa* style, and was admirably played in that spirit by Inez Harvuet and Nathan Emanuel. Both operas were given in English translation.

The Kilbourn Quartet was heard in a program of American compositions. Represented on the program were works of Loeffler, Gruenberg and Hanson.

HAMBOURG TRIO RETURNS

The Hambourg Trio revived memories of a past renown in a varied program including trios of Beethoven and Tschaikowsky, and solo groups by each member of the ensemble. Exhibiting facile technics, not at all dimmed by the passing years, the brothers presented an offering well appreciated by a large audience.

Rochester's light opera season came to a close with a successful performance of Romberg's My Maryland, sponsored by the Civic Music Association. Owing to indisposition of one of the principals, a last-minute importation was necessary. Magda Lipinski was brought from New York and with one rehearsal gave a vocally effective performance as Barbara Frietschie, although her stage business suffered at times from exaggeration. Phil Van Tassell was robust as Captain Trumbull, and assisting players aided in making good entertainment out of rather ordinary musical material.

Fledgling conductors of the Eastman School were given opportunity to gain practical experience in public conducting, when they led the Eastman School Symphony Orchestra in a full evening s program of symphonic music. This established a local precedent which might profitably be maintained.

T. G.

Walter Spry's Lecture-Recitals

For his classes in piano repertoire during the summer session at Converse College, Spartanburg, S. C., Walter Spry will play six historical piano programs from Bach to present-day writers. He has listed the following compositions: Bach, prelude and fugue from the Well Tempered Clavichord, Book II, No. 7, prelude, sarabande and gavotte from the English Suite in G minor; Scarlatti, sonatas in D minor and D major; Handel, fantasia in C major; Haydn, variations in F minor; Mozart, fantasia from the sonata in C minor; Beethoven, Sonata Pastorale, op. 28; Schumann, Arabesque, op. 18, Soaring and Warum from Fantasie Pieces, op. 12; Mendelssohn, scherzo in E minor; Chopin, nocturne B major, mazurka B minor, impromptu, op. 29, Valse Brilliant, op. 42; Grieg, sonata No. 2 for violin and piano, Mrs. Charles Gignilliat and Mr. Spry; Brahms, intermezzo, op. 117, No. 2, rhapsody, op. 79, No. 1; Liszt, Liebestraum No. 3; The Nightingale, Dedication (Schumann), At the Spring; MacDowell, polonaise in E minor; Rogers, Etude Melodique; Spry, Air de Ballet; Macfadyen, *adagio* from sonata op. 21; Rachmaninoff, Polichinelle; Saint-Saëns, Chant sans paroles; Debussy, Reflets dans l'eau; Cyril Scott, Suite Tallahassee for violin and piano, Mary Lou Kirby and Mr. Spry.

Prof. D. C. Dounis Conducts Classes

Prof. D. C. Dounis, who is conducting a master class for advanced violinists and professionals in Los Angeles, is the author of an extensive list of books on violin technic. They include The Artists' Technic of Violin Playing; Preparatory Studies in Octaves; The Absolute Independence of the Fingers; Preparatory Studies in Thirds and Fingered Octaves; Fundamental Trill Studies; The Staccato; New Aids to the Technical Development of the Violinist; The Dounis Violin Players' Daily Dozen; and Fundamental Technical Studies for the Young Violinist.

Spaeth Heads A.A.C.C.

At a recent meeting of the Association of American Composers and Conductors, Dr. Sigmund Spaeth was elected president to succeed Lawrence Tibbett, who resigned the chair. Other officers elected for the coming season are: Mrs. Anita Winch, first vice-president; Horace Johnson, second vice-president; John Tasker Howard, third vice-president; Mrs. Dean Gray Edwards, recording secretary; Mrs. Henry Hadley, corresponding secretary; Mrs. Gillespie, treasurer. Dr. Henry Hadley is the honorary president.

Memorial Portrait of W. Grant Egbert Presented to Ithaca College

On June 6, at the First Methodist Episcopal Church, in Ithaca, N. Y., memorial exercises were held for the late W. Grant Egbert (deceased in 1928) who founded the Ithaca Conservatory of Music which later expanded into Ithaca College, devoted to music, drama and physical education.

The memorial observance had the specific purpose of presenting to Ithaca College, a portrait of W. Grant Egbert, purchased with a fund collected by alumni of the institution.

A large gathering was present at the commemoration, whose ceremonial part consisted of the Invocation, by Dr. Martin B. Hardin, and addresses by Mayor Louis P. Smith, of Ithaca; Dr. Albert Edmund Brown, director of the music department of Ithaca College; Dr. Leonard Bliss Job, president of Ithaca College; Douglas W. Card; and Leonard Liebling, editor-in-chief of the Musical Courier.

A musical program interspersing the speeches, was presented by Louise Titcomb, organist; Ithaca College Choir (Ralph Ewing, conductor); Francis Yontz Porter, violinist; Lucy Marsh Gordon, soprano; the Ithaca College Symphony Orchestra (Karl Van Hoesen, guest conductor). The accompanists were M. Ethel Nichols and Doris Nichols Holmes. Miss Nichols, of Elmira, N. Y., is the only living graduate of the Class of 1897, the first to come from the Ithaca Conservatory.

Metropolitan Opera Management Committee Appointed

The board of directors of the Metropolitan Opera Association, Inc., have appointed an Opera Management Committee. This consists of John Erskine, chairman; Lucrezia Bori, Cornelius N. Bliss and Allen Wardwell. This committee was formed to keep in close touch with Edward Johnson, general manager of the Metropolitan Opera Association, and to act in an advisory capacity on matters of managerial importance. The committee in a meeting with Mr. Johnson decided that the opening date of the 1935-36 opera season should be December 16. Previously a tentative opening had been set for December 2.

TIBBETT

Again Ends

Record Breaking Season

Tibbett draws record breaking crowd. Baritone is acclaimed by 3,500. Some 200 persons had chairs on the stage, and there were dozens of standees. The auditors kept the baritone singing encores until 11:10, and maybe longer. The concert in every sense of the word a tremendous success.—San Francisco, Calif., News, April 27, 1935.

Tibbett in his talent and personality combines extraordinary attraction to the public. His spirit is young. His love of poetry is eager. His beautiful voice in operatic climax achieves a royal authority. No wonder his audience overflowed the opera house into standing room and stage seats. —San Francisco, Calif., Examiner, April 27, 1935.

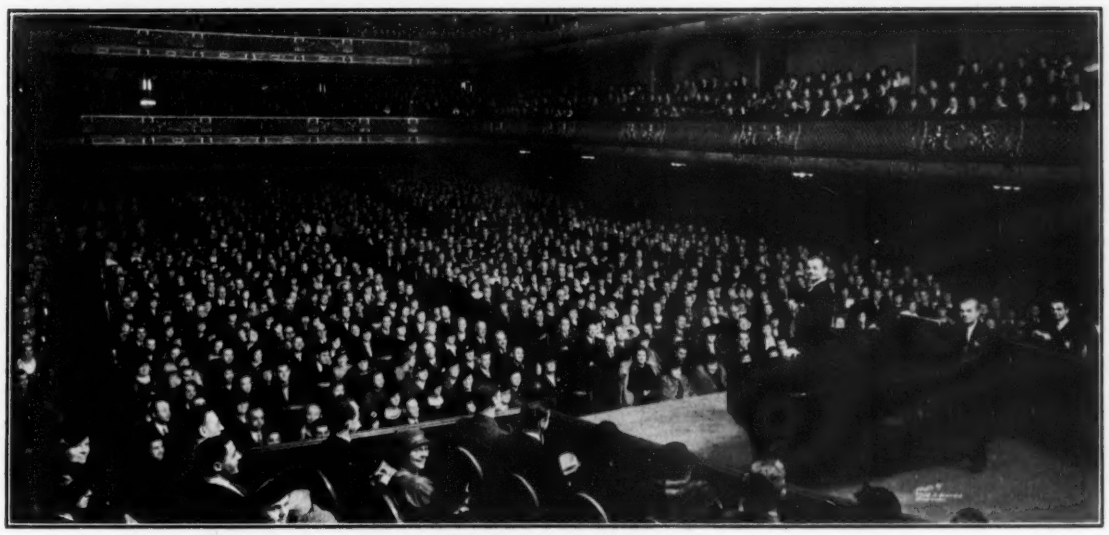
San Francisco—Opera House

Lawrence Tibbett, the consummate artist, sang to a capacity audience last evening in the Eastman Theater.—Rochester, N. Y., Journal, March 23, 1935.

Every seat in the theater was taken last evening for the Tibbett recital and extra chairs were placed in the mezzanine lounge for the overflow.—Rochester, N. Y., Times Union, March 23, 1935.

Rochester—Eastman Theatre

Yesterday afternoon Lawrence Tibbett was heard in recital at Symphony Hall, and for the first time this season an audience there overflowed onto the stage. This audience of yesterday was not only large, it was demonstrative; and Mr. Tibbett was obliged to make many additions to the announced programme. —Boston, Mass., Post, Dec. 10, 1934.



It was with a harking-back to the packed concert halls of the late and fabulous '20's that one viewed Symphony Hall closely ranked — even to an audience on the stage —with enthusiasts who had come for an afternoon of Lawrence Tibbett's singing. . . . At times their applause amounted to virtual hysteria that could not be warded off until the singer's last note. — Boston, Mass., Globe, Dec. 10, 1934.

Boston—Symphony Hall

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Puccini's La Rondine, Sung in English, Features Detroit Civic Opera Series

Metropolitan Opera Artists Heard in Outstanding Performances—Bori, Jepson, Johnson, Martinelli, Bonelli and Windheim among Those Presented under Baton of Pelletier

DETROIT, MICH.—Puccini's La Rondine (The Swallow), closely related to his La Boheme in theme, with the libretto translated into English by Thaddeus Wronski, was the first in the series of three operas presented by the Detroit Symphony Orchestra and Detroit Civic Opera Company at the Masonic Temple on May 7, before a large audience. It was La Rondine's first performance here as well as the world première of the opera sung in English, and Detroiters were convinced by the time the second act arrived with its ribald hilarity, tuneful melodies, spectacular scenery and costuming that this is a most enjoyable opera. There was ample scope for emotional singing in the third act between the lovers—Magda, played by the ever-charming Lucrezia Bori, and Ruggero, played to a nicety by Edward Johnson. Miss Bori's singing was exquisite. Mr. Johnson sang with fine restraint, and throughout with model diction. As Lisette, Lillian Clarke, a newcomer to Detroit, gave a fine portrayal of an uncomplimentary, difficult musical part. Her voice possesses distinctive quality. Marek Windheim, in the rôle of Prunier, proved a capable actor as well as an excellent singer. Ruth Page and Bentley Stone, assisted by the Detroit Civic Opera Ballet, danced the waltz in the second act delightfully. The orchestra added greatly to the success of the opera.

FAUST AND IBBETSON PERFORMED

On May 10 Gounod's Faust was the second offering of the Detroit Civic Opera, with six out of the seven rôles taken by members of the Metropolitan Opera. These were Giovanni Martinelli, Leon Rothier, Helen Jepson, Richard Bonelli, Philine Falco and Paul Ananian, and the part of Siebel was taken by the local Lois Chapman.

Every seat in the Masonic Temple, which seats 5,000 was filled. The chorus was very good and Marguerite, in the person of Miss Jepson, was young, slim and beautiful, singing with rare beauty of tone. Bonelli, always a true artist, was superb. Martinelli sang beautifully and Mr. Rothier interpreted Mephistopheles. Miss Chapman as Siebel was vocally and pictorially on a high level.

Wilfred Pelletier conducted all the operas here and Desire Defrere was the stage director, and the orchestra again came in for an important part in the success of the evening.

Deems Taylor's Peter Ibbetson concluded the Detroit Opera season on May 14. The Metropolitan Opera cast headed by Edward Johnson and Lucrezia Bori, who created the leading rôles in the world première of the opera in 1931, sang here. Associated artists with Johnson and Bori were Alfredo Gandolfi as Colonel Ibbetson, Lillian Clarke as Mrs. Deane, Philine Falco as Mrs. Glyn, Marek Windheim as the proprietor of the inn, Louis D'Angelo as Major Duquesnois, and Paul Ananian as the prison governor. Smaller rôles were taken by Lucille Kregor, Eleanor Appeldorn and Fred Fox, members of the Civic Opera Chorus. The complicated scenic effects were exceptionally beautiful and credit is due Petere J. Donigan, who designed the stage sets, and Desire Defrere, stage director.

Much of the success of the opera was due to the outstanding performances of Miss Bori and Mr. Johnson. Miss Bori was the acme of charm and Mr. Johnson's diction in English was magnificent. Both were in exceptionally fine voice. Miss Clarke as Peter's friend and Mr. Gandolfi as the colonel did effective work. The huge audience thundered its applause and Mr. Taylor as well as Messrs. Wronski, Pelletier, Johnson and Miss Bori received curtain calls too numerous to count.

LEVITZKI HEARD WITH ORCHESTRA

Light and delicate liquidity of tone characterized the piano playing of Mischa Levitzki, soloist of the thirtieth Ford Sunday Concert broadcast from Orchestra Hall by the Detroit Symphony Orchestra and Choir. Levitzki chose a program suitable for radio reception, outstanding in which was the second movement of Saint-Saëns' G minor concerto. The orchestra's playing of Roman Carnival by Berlioz was excellent, and the choir was in good form.

The Orpheus Club of Detroit presented its second concert of the season at Orchestra Hall, with Charles F. Morse conducting, Lois Bennett, soprano, assisting artist and Robert Childe, accompanist. Given a male choir of forty voices with a thirty-five-year background, the same director for twenty-five years and a winsome soprano with a delightful voice used to artistic advantage, we heard an unusually fine evening of music. The chorus sang rousing songs with fine precision. Billy Hill's popular Wagon Wheels and Bendemeer's Stream, an old Irish melody, both arranged for the Orpheus Club by Mr. Childe, the choir's accompanist, were well sung. The house was filled to capacity by invited guests.

In a season replete with creditable musical evenings, the Ganapol School of Musical Art gave its most artistic of the regular faculty series when presenting Dora Lappin, soprano, and Hugh RiDout, pianist. The spring series of sixteen musicales by students was opened by the graduation recital of Abraham Silver, pupil of Mrs. Boris Ganapol, at MacGregor Auditorium before a capacity audience. The second graduate was Marjorie Towler, and fourteen others appeared in solos and concert numbers on May 24. Bach contests in six divisions took place on May 14.

Teachers presenting students in separate concerts were Beulah W. Robosson, Sara E. Gorman, Bernard Sturm, Jessie B. Woolfenden, Doris R. Blake, Sylvia Scherr, Ethel G. Mendelson, Walter Dayer, Ruth C. Dayer, Mary Fedewa, Doris Schneider and Marion W. Pahl.

Albert Spalding, violinist, who was heard the earlier part of the season at the regular symphony concerts with Ossip Gabrilowitsch directing, was the soloist at the thirty-first Ford Sunday Concert broadcast by the Detroit Symphony Orchestra (Victor Kolar conducting). His violin has singular golden tones of unusual strength and quality. The house was filled to capacity. R. C. B.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

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Importance of Ensemble Playing and Violin Class Instruction Stressed

Mme. Maia Bang Sees Important Social Training Promoted by Coöperative Music Courses—Tells of Enthusiastic Response to Her Countrywide Lecture Tour

MME. MAIA BANG
authority on violin pedagogy.

Having completed a countrywide series of lectures on the violin and methods of teaching the instrument, Mme. Maia Bang, Norwegian violinist and author of two series of text-books, sat in her New York studio on a recent spring afternoon and discussed her impressions of the tour. To a Musical Courier representative, this dynamic musician, teacher and lecturer, said with enthusiasm that it had been a wonderful privilege to meet the teachers of so many American cities and to compare her experiences with theirs. The primary purpose of the tour was to further the progress of violin class teaching and making of ensemble music in the home.

"I visited forty-eight cities in all parts of the country within four months," she said, "and everywhere I found people charming, hospitable and cultured. There were some pessimists who warned me that such a lecture series would not succeed, because class violin instruction was inopportune in a period of depression. I found exactly the opposite sort of reception. Not only were the lectures, which were given free in music auditoriums of cities from the West Coast to the East, and from Florida to Seattle, thronged, but when the teachers had discovered that I was not trying to win their pupils away from them, they became really enthusiastic. The fact that I took my violin with me and played to demonstrate various points in the teaching principles seemed to cause a sensation. People were amazed at the practical and simple form of instruction, especially for young people, that I demonstrated to them.

"One college authority said to me, 'Tell me, Mme. Bang, how you knew all this? You are not an academic teacher yourself, yet your principles are in accord with the latest theories in education.' To this I could only answer that certain people have a natural instinct for teaching, because they have a psychological understanding of the needs of young people. Thus, in my two series of books, The Violin Course, and the Violin Method, the former is particularly designed to be used in class teaching of the young. Each page contains attractive drawings, verses and exercises, for I believe in a complementary use of all the arts.

"The correlation of various subjects has gained prestige in the schools in various years, but the tying-up of music with these things has not progressed far as yet. Besides, if the class instruction idea in piano has been much advocated in recent years, that in violin has had almost no attention, though ensemble playing has gained popularity in some studios. I thought it was high time that someone did something for the violin, and so I undertook this tour, after having held master classes in Chicago and Los Angeles last summer.

IMPORTANCE OF ENSEMBLE PLAYING

"In every city I had a favorable response to my plea for more playing in ensembles by the young, for I rightly believe that this form of musicianship will do much toward training them to coöperate with others in life. In one city I lectured an entire morning, after which I was taken to a luncheon in one of the city's clubs by a delegation of women listeners. So enthusiastic were they that we returned to the auditorium for another session lasting the entire afternoon. My books have been adopted in Fort Worth, Tex., by the university music department in its courses for instructing teachers of young violinists. I was also urged to stay in many of the cities and organize a class.

"Many delightful friendships resulted from this tour. A Japanese woman artist, also a violinist, presented me with a charming painting she had done. Not least among my pleasant experiences was the presence of many Roman Catholic sisters in the audiences, as they have highly developed music courses in their institutions. In Detroit I was a guest at a convent school and one of the sisters played for me a Mozart violin concerto with such artistry as to reveal a most promising talent.

A VISIT TO DEARBORN

"One of the most colorful experiences was a visit to Dearborn, the community near Detroit which Henry Ford has developed in such a remarkable way. I was privileged to play on his fine collection of violins by old masters, and discovered many noble instruments among them, but I would not trade my own Tourte for any of the bows there. You know, Dearborn contains remarkable schools and museums in which many historical objects are displayed. I took particular interest in the old motor cars and other relics of another day which were on display."

Mme. Bang relates that she overcame many hazards during her touring, including a tornado and a dust storm in Kansas. Travelling on a strenuous schedule, including an all-night journey between Miami and Dallas, because her lecture in the former place was given in the evening, she yet managed to complete her itinerary in the pink of health. "I imagine it is because the blood of the old Vikings flows in my veins," she said laughingly.

Plans for a holiday in the mountains of Norway—"the finest there are anywhere"—are occupying the attention of this teacher. Afterward she plans to visit Japan, China and the Philippines in company with her husband to give master classes. At the beginning of 1936, she will return to the United States for a series of classes in some of the cities she has visited. These will be designed for teachers, to inculcate the Maia Bang method of instruction on the violin.

Mme. Bang comes of an old Norwegian family of much distinction, her father having been both Archbishop and Prime Minister of Norway, and a professor of theology at the University there. Her violin teachers included the late Leopold Auer, to whom she acted for many years as assistant. R. K.

Dan Gridley Motoring to California

Dan Gridley, tenor, will leave New York on June 30 and motor to California, where he will spend the summer. While on the Coast, Mr. Gridley is to make two appearances at the Hollywood Bowl and also conduct a summer class in the teaching of oratorio and voice. He returns to New York in September.

MARTINELLI

"FESTIVAL AND ORATORIO FAVORITE"

"A VOICE THE ESSENCE OF PERFECTION"

"MISSA SOLEMNIS"

Arturo Toscanini, conductor

"The beautiful Italian quality of Mr. Martinelli's voice enhanced, for once, the tenor's portion of the music of the solo quartet."—Samuel Chotzinoff in N. Y. Evening Post, April 26, 1935.

"If one member is to be singled out as primus inter pares he is Mr. Martinelli, who really worked marvels with the exacting tenor part."—Pitts Sanborn in N. Y. World-Telegram, April 26, 1935.

ANN ARBOR FESTIVAL

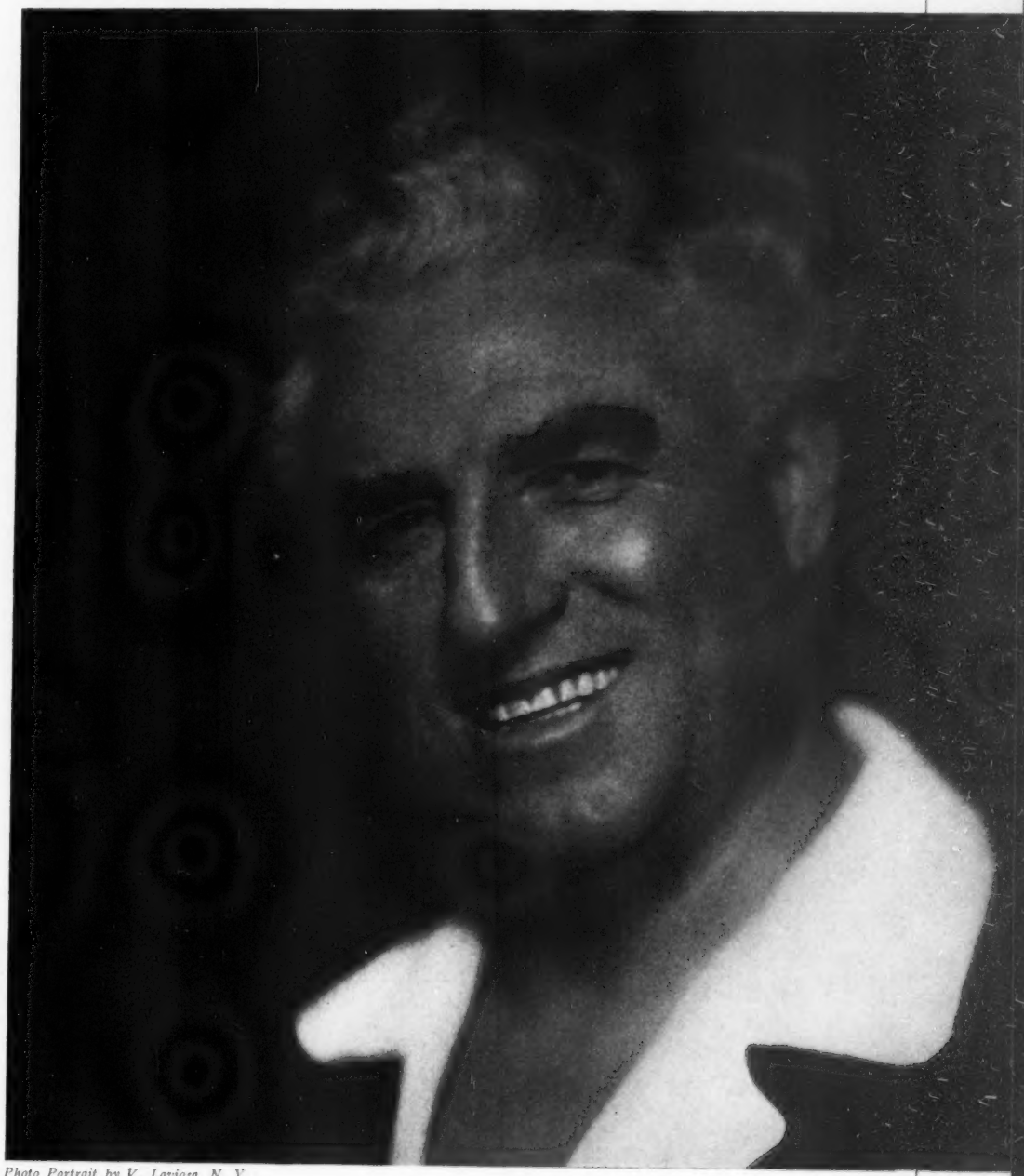
May 14-18, 1935

"Caruso would have been proud of his successor could he have heard the acclaim accorded the matured art of Giovanni Martinelli as he sang with all the abandon of the black haired youth who, when he first came to Ann Arbor years ago, by his very exuberance forced many a climax out of tune, but now, although the black hair is iron gray, the same enthusiasm and charm is there and Martinelli's art is one of controlled ardor that thrills and satisfies as his robust personality gives itself to the interpretation of the gems of operatic literature."—Kenneth N. Westerman in Ann Arbor Daily News, May 18, 1935.

WESTCHESTER FESTIVAL—N. Y.,

May, 1935

"Mr. Martinelli's exquisite voice and his virile style of singing were fully appreciated last night by the large audience, which enthusiastically recalled him many times for encores. His genial manner also captivated his hearers."—Musical Courier, May 18, 1935.



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Varied Bills at Colon Opera Feature Buenos Aires Season

Flagstad, Gigli, Branzell, Lorenz in Casts—Busch and Panizza Conduct—Villa-Lobos Gives Orchestral Concert

BUENOS AIRES.—The official winter opera season at the Colon opened on May 22 with a performance of Alceste (Gluck) under the baton of Ettore Panizza. Mme. Anny Helm, German soprano (making her first bow before Argentine audiences) sang the title rôle; René Maison and Pierre Fromenthy completed the cast of this performance, sung in French.

On May 25 a special gala performance commemorated Political Independence Day, and in honor of Dr. Getulio Vargas, Brazilian president, who was then visiting Argentina, Carmen came to hearing, with Mme. Gabriella Besanzoni (Carmen) René Maison, Isabel Marengo and Victor Damiani, also under the direction of Panizza.

The end of the month promised La Boheme, with the Hungarian tenor Koloman Von Pataky (in the part of Rodolfo), Isabel Marengo (as Mimi), Victor Damiani, Bruna Dragoni and Giacomo Vaghi.

Simon Boccanegra is to be restored with a cast including Carlo Galeffi, Anny Helm, Koloman Von Pataky, Hina Spani, André Gaudin, Felipe Romito and Giacomo Vaghi.

ARGENTINE WORK SCHEDULED

Subsequently an Argentine novelty is scheduled, La Novia del hereje, by Pascual de Rogatia, with Isabel Marengo, Pedro Mirassou, Victor Damiani, Maria Malberti and Felipe Romito, all singing in Spanish.

Beniamino Gigli makes his reappearance in Massenet's Manon, which will mark the Argentine début of Vina Bovy Fischer, French lyric-coloratura, with André Gaudin and Pierre Fromenthy in the other parts.

Verdi's Falstaff will be performed again this season, with Salvatore Baccaloni, Isabel Marengo, Elvira Cazasa, Nadia Kovaceva, Koloman Von Pataky, Giacomo Vaghi and Victor Damiani.

July opens with the restoration of Marouf (Rabaud) with Bovy Fischer, Fromenthy, Gaudin, Baccaloni and Lucy Ritter. Ballo in Maschera also returns after a long absence with Beniamino Gigli, Anny Helm, Carlo Galeffi, Fromenthy and Dragoni. Furthermore, there is a bow to Bellini with La Sonnambula, Mme. Bovy Fischer singing a coloratura rôle for the first time in Buenos Aires. Gigli will be the tenor.

Boris Godounoff is to be offered with Alexander Kipnis. The local première of Schwanda is announced under the direction of Panizza, with a cast including Editha Fleischer, Nadia Kovaceva, Andre Gaudin, Koloman Von Pataky and Salvatore Baccaloni. Finally, Don Giovanni will be heard again under the baton of Fritz Busch, with Carlo Galeffi, Anny Helm, Editha Fleischer, Nadia Kovaceva, Von Pataky, Baccaloni and Romito.

GERMAN SEASON IN AUGUST

The German series will take place in August, commencing with a performance of The Bartered Bride. A few days later, Kirsten Flagstad, Max Lorenz and Jaro Prohaska (new baritone) make their Argentine début in Tannhäuser. Subsequently Rheingold is announced with Jaro Prohaska, Karin Branzell, Kirsten Flagstad, Editha Fleischer, René Maison, Max Lorenz, Alexander Kipnis, Hellmuth Schwebbs, Hans Fleischer and Eduard Habich. Die Walküre follows, sung by Flagstad, Anny Helm, René Maison, Jaro Prohaska and Hellmuth Schwebbs, Siegfried with Max Lorenz, Helm, Prohaska, Fleischer and Branzell; Götterdämmerung with Helm, Flagstad, Lorenz, Prohaska, Kipnis and Fleischer. All these works are under the direction of Fritz Busch.

ORCHESTRAL AND CHORAL EVENTS

In September, Bach's Passion According to St. Matthew and Mass in B minor are announced, with Mmes. Fleischer and Branzell and Messrs Von Pataky, Kipnis and Schwebbs as soloists.

The autumn season, which has now come to an end, included varied performances of interest. Special features were Stabat Mater (Scarlatti) and the Passion According to St. Mark (Perosi), offered Holy Week under the baton of Rafael Terragnolo with the coöperation of the Colon's chorus and orchestra; and Mmes. Irene Sanguesa and Julia Spott, Messrs. Bacciato, Traverso, Rattaro and Martignoni, who were the soloists.

Juan Jóse Castro conducted with mastery and brilliance an interesting concert which included Passacaglia, Bach-Respighi; choral, prelude, and fugue, Bach; and a lovely composition by the conductor, Biblical Symphony for orchestra and chorus.

The Argentine operas El Matrero (F. Boero) and Tabare (A. Schiuma) were staged with success. Other performances included several presentations of the ballet corps under the direction of Mme. Esme Bulnes and Richard Nemanoff. The programs included such works as El Amor Brujo (de Falla), Petrouchka (Stravinsky), Sylphides (Chopin) and Scheherezade (Rimsky-Korsakoff). Outstanding among the *danseuses* were Maria Ruanova, Dora del Grande and Leticia de la Vega. Robert Kinsky conducted.

The renowned Brazilian composer and conductor Hector Villa-Lobos reappeared at the Colon after a long absence, offering a program which included two compositions of his own, Caixinha de Boas-Festas, and Amazonas. The first of these was particularly appreciated for its consummate musicianship and colorful content. The rest of the program was devoted to Beethoven's seventh symphony, Alborada del Graciosa (Ravel) and the concerto grosso by Jose M. Castro. All received prolonged applause from the audience. JORGE M. WHITE.

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The Career of Virginia Pemberton

Virginia Pemberton's career as a singer is comparatively short. Previously she was on the legitimate stage, appearing under the guidance of such managers as the late David Belasco. Among the productions in which she played was The Master of the Inn with Robert Lorraine.

(Photo by Dubois.)
VIRGINIA PEMBERTON

Her engagements also took her to London where she appeared as Portia. Always interested in voice, Miss Pemberton decided to make a change in her career and started concentrated vocal study. Last season she made her début with the San Carlo Opera Company, touring the Pacific Coast. She also sang in Baltimore and Nashville, Tenn.

More recently the soprano has been heard in Philadelphia, at the Academy of Music, as Micaela in Carmen and Nedda in Pagliacci, on May 25. She is also scheduled to sing Marguerite in Faust and Mimi in La Boheme there.

Madeline Filardi in White Plains Recital

WHITE PLAINS, N. Y.—Madeline Filardi, soprano, gave a recital in the Little Theatre of the County Centre here on May 28. Her program included the aria Pace, Pace, from La Forza del Destino by Verdi, and the Waltz Song from Romeo et Juliette by Gounod; Lieder by Strauss and Schumann; Italian works by Donaudy, Cimara, Wolf-Ferrari, Pergolesi, Sadero, Tosti and Sibella; as well as songs in English by Rachmaninoff, Mana-Zucca, Horace Johnson and Daniel Wolf. Miss Filardi revealed rich tone qualities and warmth and feeling in her interpretations, and scored particularly in the Italian numbers, given with authentic verve and spontaneity. The audience applauded her work enthusiastically and recalled her for three extra numbers. Edna Horton, her teacher, was the musicianly accompanist. S. J.

Seattle Orchestra for San Diego Bowl

Cameron to Conduct as Guest in San Francisco—Pro Musica Presents Violin and Piano Team

SEATTLE, WASH.—Members of the Seattle Symphony Orchestra have been notified of the engagement of the orchestra at the Ford Bowl in San Diego, Cal., beginning July 26. Basil Cameron has called rehearsals for the orchestra personnel, having outlined the programs for the California appearances. Mr. Cameron also has been engaged as guest conductor of the San Francisco Symphony Orchestra previous to the appearance of the Seattle group in San Diego.

Pro Musica presented a violin-piano sonata recital, featuring Henry Eichheim, violinist and composer, with Paul McCoole, pianist. This event was of especial interest to Seattle musicians, as Mr. McCoole was formerly a resident in Seattle, having received the major part of his training at the Cornish School. Mr. Eichheim's own second sonata was a major feature of the program, which likewise included sonatas by Goossens and Veracini.

Peter Meremblum, of the Cornish School faculty, conducted the Cornish Orchestra in concert on May 15, at which time Gerald Wilson and Nellie Greenwood, pianists, Richard Thymian, flutist, and Beth Bowers, harpist, were heard in concerto numbers. On May 17 Mr. Meremblum presented his artist-pupil Aron Stankevitch in violin recital, assisted by Martin Swartz as accompanist.

FRANTZ TO TEACH SUMMER CLASS

The music department of the University of Washington has announced the engagement of Dalies Frantz, American pianist, for a six weeks' summer session commencing June 19. Mr. Frantz has been attracting nationwide attention as a young pianist, and is a member of the faculty at the University of Michigan.

The Ralston Club, under Owen Williams, and the Amphion Society, under Graham Morgan, were each heard in the final concerts of their season during May. Choral organizations this year seemed to be "piano-conscious," as practically all of them used pianists as assisting artists. Randolph Hokanson, brilliant young pianist from the McNeely studios, appeared with the Amphions, while Pearl Lucile Hunt, pupil of Harry Krinke, played with the Ralstons.

J. H.

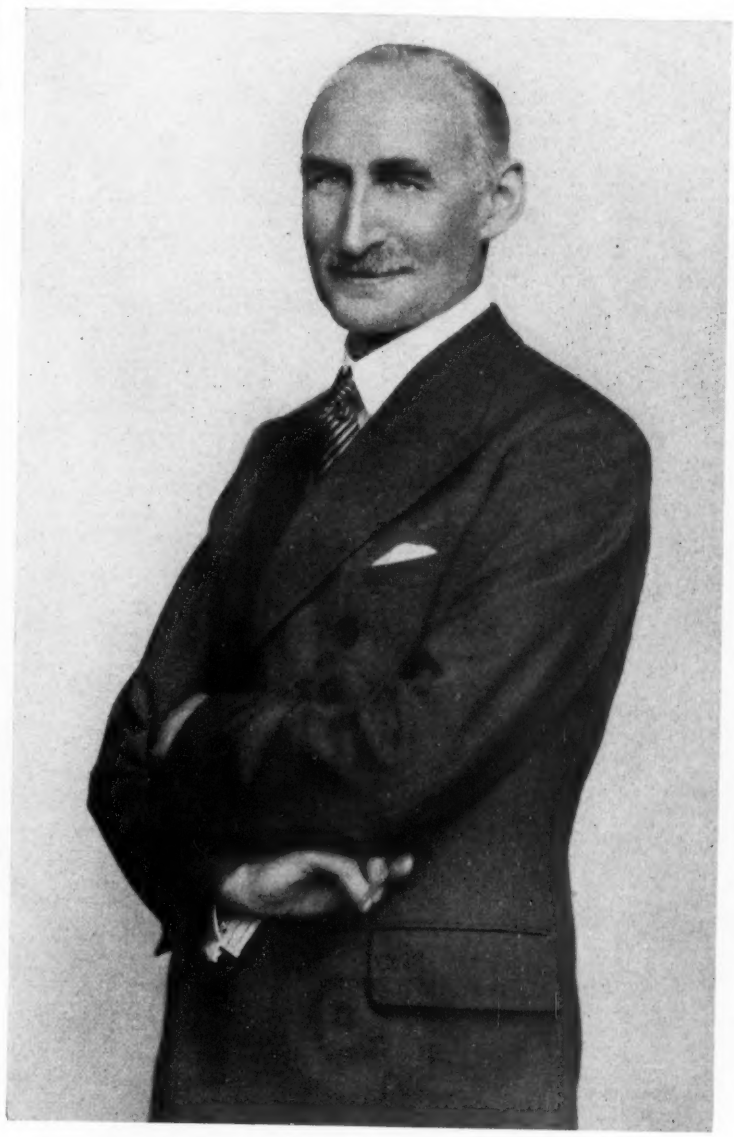
San Diego Symphonic Series to Include Five Orchestras

SAN DIEGO, CAL.—Five symphony orchestras are to participate in the musical program of the California Pacific International Exposition which opened in San Diego on May 29. Presented by the Ford Motor Company and heard from the Ford Music Bowl, each of the five organizations will give concerts twice a day, except Monday, for a period of two weeks, the schedule being as follows: San Diego Symphony (Nino Marcelli, conductor), May 29 to June 11; Los Angeles Philharmonic (Henry Svedrofsky, conductor), June 21 to July 4; Portland Symphony (Willem Van Hoogstraten, conductor), July 5 to July 18; Seattle Symphony (Basil Cameron, conductor), July 26 to August 8; San Francisco Symphony (Alfred Hertz, conductor), August 9 to 22. All concerts are open to the public.

The Morning Choral Club (Louis Bangert, conductor; Bess Bangert, accompanist) gave its spring concert at the Savoy Theatre on May 23, offering as guest artists Russell J. Keeney, violinist, and Selma Davidson Rittoff, pianist, in two groups including the *allegretto* from the sonata for violin and piano by Pierné. Both artists were warmly appreciated and contributed greatly to the musical value of the program. The chorus of eighty-five women sang delightfully a program which in color and atmosphere was thoroughly suggestive of spring. Particularly enjoyed was The Morning Wind by Gena Branscombe, From the Sea, MacDowell-Ambrose, and the lively Three Cavaliers, a Russian folk-song which introduced as soloist one of the club's singers, Mrs. John P. Forsander, who scored emphatically. The cantata Bridal of Weetamoo, by Fletcher, gave the chorus opportunities for interpretative work as well as for vocal flexibility and tone color and it reached a high point of excellence. The Morning Choral is scheduled for appearances at the exposition and on the NBC Exposition Broadcast. H. B.

WALTER LOUDON GREENLEES

SCOTTISH BARITONE



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Mengelberg's Fortieth Anniversary Warmly Observed in Holland

Foremost Netherlands Conductor Signally Honored with Musical Celebrations—Wagner Society Stages Gala Walküre

AMSTERDAM.—A music festival, Dutch in every sense of the word, has been held to celebrate the fortieth year of Willem Mengelberg's conductorship at the Concertgebouw. Three orchestral and two chamber music concerts, and an opera were given, the works and their executants being 100 per cent Dutch. For such a small country as Holland, it was an extraordinarily fine showing; in fact, a showing which would do honor to any country.

NEW MUSICAL SETTING OF ELEKTRA

Confining these paragraphs to the most striking items, Elektra takes the precedence. Translated from the Greek into the Dutch by Boutens, it was spoken as Sophocles intended. The music which composer Diepenbrock has added to the seething drama of domestic strife, in no wise dominates, but moves its course as an undercurrent, heightening the tragic intensity. Under the excellent auspices of the Wagner Society, the performance was inspiring to say the least.

WAGNER SOCIETY PRESENTS WALKÜRE

Another outstanding event was the Wagner Society's production of Walküre. Conductor Erich Kleiber did wonders with both the Wagner score and the Concertgebouw Orchestra. The principal impersonations were all on a consistently and unusually high level, entrusted fortunately to such splendid artists as Maria Müller (Sieglinde), Marta Fuchs (Brünnhilde), Franz Volker (Siegmund), Jaro Prohaska (Wotan) and Margarete Klose (Fricka).

In witness of a laudable progressive spirit, the festival was also marked by auditions of compositions by Dutch moderns. One of these, Henk Badings (pupil of Willem Pijper) and certainly one of the most significant of Holland's younger musical generation, was successfully represented by his third symphony and trio for piano and strings. Willem Pijper's art was admired in his piano concerto (Pijper at the piano) and Fêtes Galantes, a group of songs with orchestral accompaniment, tastefully sung by Berthe Seroen. Other works which proved more than passingly interesting were Hymn Op Amstelredam, for mixed chorus and orchestra (Rudolf Mengelberg), seventh symphony (Cornelius Dopper), Zuider Zee, and a suite for piano, entitled In de Stilte (Dirk Schäfer).

TRIBUTES TO MENGELBERG

While people were enjoying and applauding the lavish festival program (of which only some of the highlights are here mentioned), it was never for a moment forgotten that the celebration was in honor of Mengelberg, thanks to whose idealism, unselfish labors, and artistic mastery, Holland has become one of the foremost musical countries of the world. The master was repeatedly cheered, fêted and acclaimed, and it was right and gratifying that an entire populace, for which he has done so much, should fittingly show him the depth of their appreciation and affection.

EVELETH VAN GEUNS.

Institute of Musical Art Holds Commencement

The annual commencement exercises of the Institute of Musical Art of the Juilliard School of Music were held in the school auditorium on May 31. The program was attended by a capacity audience. Forty-two students, including twelve in post-graduate courses, received diplomas. The degree of Bachelor of Science with major in music was conferred on seven others.

The musical program was opened with Weber's Concertstück, played by Evelyn Woods with the Orchestra of the Institute, conducted by Willem Willeke. Miss Woods gave a skilled and musicianly performance of this classic, well supported by the body of young musicians under Mr. Willeke. Gizella Ehrenwerth performed the Glazounoff violin concerto, the tuneful opus having an exposition of technical flair and brilliance of technic, accompanied ably by the orchestra.

Ernest Hutcheson, dean of the Julliard School of Music, made an address in which the present-day musical situation and the opportunities of your musicians were considered in delightful style. The conferring of degrees then took place, with John Erskine, president of the Juilliard School of Music, making the presentation. The award of diplomas was then made by Oscar Wagner, assistant dean of the school.

The program was concluded with the playing of Liszt's piano concerto in E flat major by Edna Belgum, whose performance was a deft and highly creditable one, with efficient assistance by the orchestra under Mr. Willeke. All the soloists received warm applause from the enthusiastic audience.

The Morris Loeb memorial prize of $1,000 was awarded to Edna Marie Belgum, who was considered "the most excellent in ability and achievement, and the most deserving of such distinction" among the post-graduate students. The Breen memorial prize for highest marks in singing was awarded to Dorothy Louise Westra, and the faculty scholarship for the graduating student attaining the highest marks was divided between A. Billy Masselos, piano, and E. Bronson Ragan, organ.

Graduates receiving diplomas and other awards were as follows.

Department of Piano: Maro V. Ajemian, Anna Blum, Alice Josephine Britton, Evelyn Denemark, Ruth Friedman, Frieda Albertine Harcum, Sylvia Hoffman, Janet Madeline Holm, Ruth Avery Lipscomb, Charlotte May Lubow, A. Billy Masselos and Zia Bei Tseng.

Department of Singing: Jane Wood Lauder, Annabelle Emaline Ott and Dorothy Louise Westra.

Department of Violin: Marion Bay, John A. Dembeck, Abe Lazansky, Owen Lusak, Abraham Joseph Mishkind, Elnora Rodgers, Joseph Louis Visca, Jean Woodward and Anna Yianitsas.

Department of Violoncello: Helen Page Tatnall.

Department of Organ: E. Bronson Ragan and Leonie Williams Stacy.

Department of Orchestra: Norman Augustus Gifford, flute; Robert A. Rohmann, clarinet, and Doris Schirmeister, trumpet.

Department of Public School Music; recipients of the Degree of Bachelor of Science: Igor Constantin Buketoff, Samuel S. Gurstelle, Blanche Herzlich, Teresa M. Marasca, Ruth W. Raynor, Beatrice Swetow and Frank W. Webster.

Post graduates receiving diplomas were:

Department of Piano: Edna Marie Belgum, Evelyn Braverman, Harry Dworkin, Anita Hanisch, Emil Kochler, Mary Elizabeth MacGregor, Camilla Parlagh, Evelyn Jeannette Woods and Bertha Zablow.

Department of Singing: Pauline Lithgow Luques.

Deparement of Violin: Gizella Ehrenwerth and Margaret Holden Knight.

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Gittelson on Peabody Summer Staff

BALTIMORE.—An acquisition to the summer school faculty of the Peabody Conservatory of Music will be the American violinist Frank Gittelson. Mr. Gittelson is also concertmaster of the National Symphony Orchestra, of Washington, D. C., and first

FRANK GITTELSON

violinist of the Peabody String Quartet. He was born in Philadelphia, where he began his early musical studies. After some years under Daniel Visanska, of New York, he went abroad, where he studied first under Leopold Auer and then under Carl Flesch. Of the last named, he was for some time the only pupil; and later he frequently acted as substitute teacher during Mr. Flesch's absence on concert tours. In 1913 Mr. Gittelson made his European début in Berlin as soloist in an orchestral concert, under the leadership of Ossip Gabrilowitsch, following which he was engaged for a tour of the principal cities of Germany, Austria, Switzerland and Holland. The next season he made a similar tour, revisiting many of the same cities, and was planning a still further broadening of his concert activities when the outbreak of the war forced him to return home. After a few seasons in America he enlisted in the United States Army and was assigned to the Radio Service, from which he was discharged in 1919. Shortly afterwards he was invited to join the Peabody faculty.

The summer season of the Peabody will open for the regular six weeks' period on June 24 and close August 3.

Ludwig Juht Gives Double-Bass Program in New York

A recital was given on May 21 by Ludwig Juht, contra-bass player and member of the Boston Symphony Orchestra, in Steinway Hall before a large and interested audience. His attractive program included a sonata by Eccles, early eighteenth century composer, which comprised four sections written in quaint and delightful manner, and was interpreted with taste and musicianship. Mr. Juht commanded a richly sonorous tone and expressive style in an air by Bach and pastorale by Couperin. His own concerto in C sharp minor proved to be skillfully constructed opus, devised with intimate knowledge of the instrument. Three works by Serge Koussevitzky, himself a contra-bass virtuoso of note, included Chanson Triste, Humoresque and Valse Miniature, all tuneful and graceful items. Vladimir Padwa, accompanist, was represented by two numbers, Tristesse Orientale and Estonian Minuet, which had marked melodic appeal. The audience, recognizing in Mr. Juht an exceptionally gifted performer on an instrument rarely heard in the recital hall, gave him repeated recalls and warm applause, K.

La Forge-Berumen Concert at Derby

DERBY, CONN.—Emma Otero, coloratura soprano, Ernesto Berúmen, pianist, and Frank La Forge, composer-pianist, gave a recital here recently before an audience of large proportions. Miss Otero sang the aria from The Barber of Seville and songs of Spanish countries. She mastered with assurance all the difficulties encountered, and her vocal and personal beauty created a deep impression. Mr. La Forge's accompaniments were artistic and in complete sympathy with every mood of the singer. Mr. Berúmen played two groups and displayed his agile and accurate technic. His playing had fire and brilliance as well as a rich singing tone. Both artists gave several encores. At the conclusion of the program John Lombardi, baritone of Derby, sang the Prologue from Pagliacci with authority and fine vocal control. His voice has depth and quality and is well produced. K. M.

Lhevinnes in Recital At Indianapolis

Dorothee Manski Sings with Local Männerchor — Other Musical Events Include Choral and Solo Programs

INDIANAPOLIS, IND.—Josef and Rosina Lhevinne appeared in a joint recital for two pianos at Ball Teachers College on May 20. It was not only an evening of enjoyment but one of serious instruction as both possess virtues of the highest order. Their ensemble work is flawless and matches the excellence of any team the writer has heard. Their performance brought a string of encores and prolonged cheers.

Renee Nizan, French organist and pupil of Dallier and Vierne, was presented at the Tabernacle Presbyterian Church on May 7. Her program of works by Bach, Couperin, Daquin, Widor, Dallier and Vierne revealed technical facility, authenticity of style and poetic expression. The serious purpose and unique charm of presentation by the young organist gave one of the choicest musical treats of the season.

Else Behlert Bauer, operatic artist of several German cities, was soloist with the Troubadours of Mission Home College, Plymouth, Wis., on April 28. A voice well schooled in German art, possessing resonance and power that responds instantly to every emotional exigency, justified her initial appearance in this city.

MANSKI SINGS WITH MÄNNERCHOR

Dorothee Manski was soloist with the local Männerchor recently. Songs by Schubert, Brahms, Wolf, Wagner, and Hummel gave the artist ample ability to demonstrate a voice of glowing beauty, musicianship and emotional power. Not the least welcome attribute was her natural, unaffected and modest bearing on the stage.

The Martens Concerts, Inc., have announced their attractions for next season, which include the Minneapolis Symphony Orchestra, Nino Martini, Ethel Bartlett and Rae Robertson, Nathan Milstein, Lucrezia Bori, and the Kolisch String Quartet.

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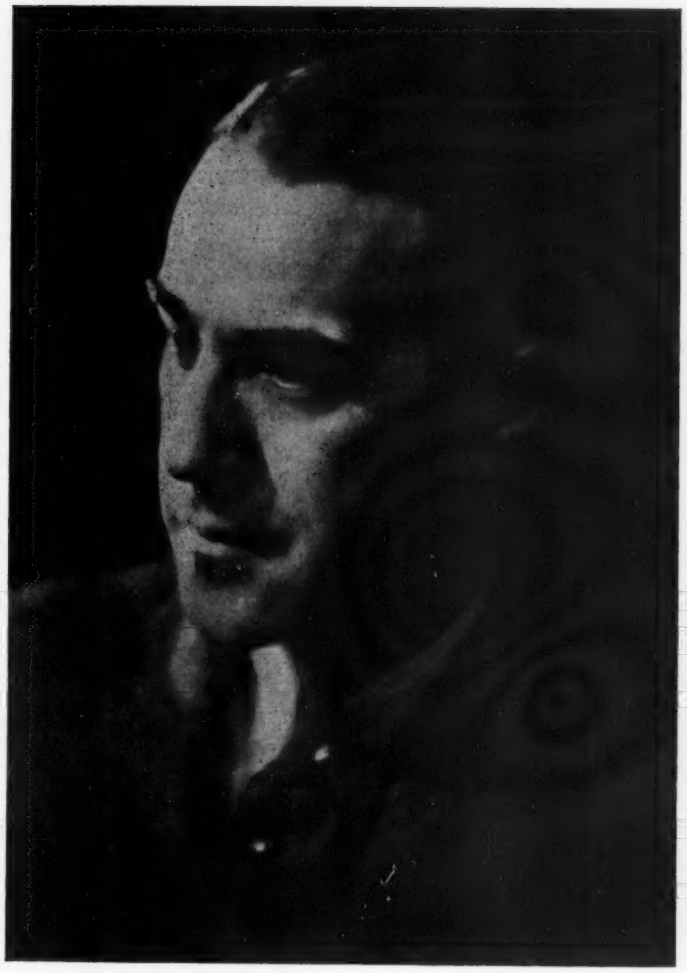

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Chicago Late Season Brings New Musical Organizations

Woodwind Quintet in Début—Singverein Marks Twenty-fifth Jubilee —People's Civic Concerts Concluded—Contest Winner Presented—Recitals and Student Events

CHICAGO.—The last two weeks in May brought to the attention of the musical public several new organizations, the most important of which is the New-Art Woodwind Quintet, heard in recital at Curtiss Hall on May 17. The quintet is composed of Ernest Guntermann, flutist; Isai Belinsky, oboist; Harold L. Freeman, clarinetist; Ralph Lichtenstein, bassoonist; Charles Misare, French horn. The organization introduced here the prelude and fugue No. 20 by Bach-Leide-Tedesco and Hindemith's Kleine Kammermusik. They also played on their unusual program a pastorale and capriccio by Scarlatti-Leide-Tedesco, Lefebvre's quintet suite, Ibert's Trois Pieces Breves, Max Laurischkus' two Lithuanian folk-songs, Sol Cohn's Quasi Fox and Leo Sowerby's Pop Goes the Weasel.

CHICAGO SINGVEREIN

The Chicago Singverein, founded by the late William Boeppler, celebrated its twenty-fifth anniversary with a concert at Orchestra Hall on May 18. Hugo Kaun's Mother Earth was sung by the chorus under the leadership of Walter H. Steindel, with the assistance of Lucie Westen, soprano, Mari Barova, contralto, Arthur Kraft, tenor, and Willard Andelin, bass, and a symphony orchestra.

PEOPLE'S CIVIC CONCERTS

Artists who appeared in the last of the popular-priced People's Civic Concerts at Kimball Hall under the direction of Marcia Schupac and Bertha Ott, were Frederic Jencks, baritone (May 23); Leola Aikman, soprano, and Beulah Appelman, pianist (May 29); Ocie Higgins, mezzo-soprano (June 3); Cybella Abt, soprano (June 10). The series should be repeated next year as it has proved interesting and of benefit to young and deserving artists.

SOCIETY OF AMERICAN MUSICIANS' CONTEST WINNER HEARD

The Society of American Musicians must be congratulated for its annual contests which award the winners a public recital at Kimball Hall under Bertha Ott's direction. In the past few weeks many of the successful contestants have been heard and in each instance demonstrated musical ability. The latest to be heard, Helen D. Bartush, mezzo-contralto, gave a splendid account of herself in a program ranging from Handel to Carpenter and listing songs by Peri, Secchi, Brahms, Wolf, Debussy, Gruodis, Sarpalius, Tcherepnine, Moussorgsky, Homer, Horsman and Mednikoff.

ALBERT NOELTE'S COMPOSITION CLASS

Several talented composers, pupils of the distinguished professor Dr. Albert Noelte of Northwestern University, have won cash prizes in international competitions. After hearing the program of original compositions by his students at Northwestern University School of Music on May 29, one discovered that Dr. Noelte knows how to impart to others his knowledge of writing modern music which is original and interesting. Four songs by Andrew Schott—Reminiscence, Open the Door, The Good of Erin and Solitude—were sung by the composer. Cascades of Gros Ventres, Evening Song and In the Pacific Isles by W. Wray Finnemore were sung by William Lichte with the composer at the piano. Rose Geranium, Wild Geese, Lullaby and Goldfish, from the pen of Harold Hannum, were voiced by Ruby Mohr with the composer at the piano. Robert Sheldon's Solace, which won the Josephine Hancock Logan competition prize, was sung by Katherine Moos, and the same composer's Lyrics from the Chinese was delivered by William Lichte with Mr. Sheldon playing the accompaniments for both. The quintet for strings and piano by Herbert Rifkind was played by Robert Armstrong and a string quartet. Robert Sheldon's motet, Save Me, O God, which won the DeLamarter competition prize, and his Benedictus (fugue in four voices) was sung by an *a cappella* choir with Frank Cookson at the organ. David Van Vactor, who has won many prize competitions, was represented. His Nachtlied from Nietzche's Zarathustra for soprano and string quartet was sung by Katherine Moos, and his quintet for flute, two violins, viola and cello was presented by Ernest Gunterman, flutist, and a string quartet.

MINNETTA RIGGS GREENWELL IN RECITAL

Minnetta Riggs Greenwell, pianist, coach and accompanist, gives weekly studio recitals of unusual interest. On May 16 she was heard in a program that enlisted Silver Spring by William Mason, Valse Caprice by Scott, In a Gondola by Bendel, two groups by Chopin and a Beethoven sonata. Since reentering the musical profession here Mrs. Greenwell has been sought by leading musicians and the reason for her success lies in her unusual attainments as an accompanist who knows the voice, and as a pianist who is a poet.

MUSIC CRITICS ON MARY GARDEN'S SCHOLARSHIP JURY

A jury composed of Chicago music critics will assist Mary Garden in choosing the scholarship pupils for the master class which she is to conduct at the Chicago Musical College for six weeks beginning June 24. Herman Devries of the American, Edward Moore of the Tribune and Robert Pollack of the Times, with Karleton Hackett, formerly critic of the Evening Post, will be the judges.

Miss Garden's class, which is to be held in one of Chicago's little theatres, is to be conducted in laboratory fashion. Both operatic and song repertoire will be treated, with Miss Garden herself frequently illustrating the effects she wishes achieved.

LOUISE ST. JOHN WESTERVELT DIRECTS FIESTA

The musical program for the annual spring festival of the National College of Education at Evanston is always entrusted to Louise St. John Westervelt, eminent Chicago voice teacher. Miss Westervelt's yearly contributions are always of interest and enjoyable and add materially to the success of the festivities. For this year's festival, on May 17, Miss Westervelt had prepared a Spanish fiesta, which met with the instant approval of the distinguished audience. The College Choir sang numbers by Lacome, Albeniz, Granados and Chabrier in praiseworthy manner. Miss Westervelt had her forces well in hand and under her skillful guidance they proved a well trained body of singers. The balance of the music on the program was in keeping with the festivities.

CHICAGO ARTISTS' ASSOCIATION PROGRAM

Mae Doelling Schmidt played in her inimitable manner the Chopin E minor concerto with Lucille Manker at the second piano and also the B flat major concerto of Bortkiewicz, on the artist program of the Chicago Artists' Association at Curtiss Hall on May 21. Others participating were Nesta Smith, violinist, and a vocal ensemble under the direction of Frank Laird Waller.

RADIE BRITAIN TO MACDOWELL COLONY

Radie Britain, Chicago composer, has been invited to the Mac Dowell Colony for six weeks this summer. She will devote herself entirely to the composition of a new symphony.

Isaac Van Grove staged and directed a tabloid version of The Barber of Seville which was given at the Conference of Club Presidents and Program Chairmen, in honor of Amelia Earhart, at the Stevens Hotel on May 23.

HARRIET CASE'S CLASS HEARD

Pupils from the class of Harriet Case sang in recital at Kimball Hall on May 20. The fifteen students who appeared in the well prepared program showed the result of excellent training.

DE PAUL SCHOOL OF MUSIC NOTES

An addition has been made in the curriculum of the DePaul School of Music. It is a course in choral training, to be given during the summer season by David Nyvall, Jr. The De Paul A Cappella choir sang in concert under the direction of Arthur C. Becker on May 22, in the Little Theatre. Freddie Lee White, soprano, and Bertha Ostrar, pianist, were the assisting soloists.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Kappa Gamma Psi Fraternity now has its own fraternity room in the Chicago Musical College Building. The following were named at the annual election of officers held recently: Berton Coffin, president; Thomas Gibson, vice-president; Edward Wencel, treasurer; Jenkins White, secretary.

Rea Parada, dramatic soprano, from the studio of Victor Chesnais, was declared the winner on May 12 of the Major Bowes Amateur Hour sponsored by Chase and Sanborn. Miss Parada has signed a two-year contract with NBC. Stanley Morner, tenor, artist-student of Mr. Chesnais, was soloist for the Bach Festival held at Carroll College, Waukesha, Wis., on May 27.

Owen Haynes, pupil of Rudolph Ganz, was presented in senior recital, assisted by Marjorie Smith, soprano, student of Graham Reed, in the Little Theatre on May 24.

Pupils of Dorothy Crost and Berenice Jacobson were presented in recital on May 26. Students of Hilma Enander gave a recital on May 25.

Hilda Ohlin, soprano pupil of Graham Reed, and Joseph Stipansky, violinist student of Leon Sametini, both holders of Oliver Ditson Fellowships, were presented in joint recital at Fullerton Hall of the Art Institute on June 7.

Theodore Charles Stone, baritone pupil of Mr. Reed gave a song recital at the Church of the Good Shepherd on May 28.

Karl McGuire, artist from the studio of Lillian Powers, played for the Association of Business and Professional Women of Chicago at the Palmer House on May 18. Norma Zuzanek, studying with Miss Powers, is a member of the Woman's Symphonic Trio which played at the reception of alumni of the Presbyterian Theological Seminary recently. Miss Zuzanek appeared before the Windsor Park Woman's Club on May 8 and played for the nurses' graduation at Jackson Park Hospital on May 24.

Dorothy Crost and Berenice Jacobson, duo pianists and artist students of Rudolph Ganz, appeared before the students of St. Scholastica School on May 27.

AMERICAN CONSERVATORY NOTES

Paul Nettinga, tenor, student of Karleton Hackett, appeared as soloist at the annual commencement exercises of the Western Theological Seminary, Holland, Mich., on May 19.

Henry Sopkin, of the faculty, served as judge in the recent National High School Orchestra contest held at Madison, Wis.

Frances Peickert and Josephine Lee, studying with Mae Doelling Schmidt, were presented in a program of music for two pianos at the Chicago Normal School on May 18.

Fern Weaver, pianist, and Esther Goodwin, contralto, presented their advanced pupils in a series of Thursday evening musicales at the Studio Theatre during May and June.

Alice Baran, pianist, was awarded first place in the recent piano contest conducted by the Chicago Woman's Musical Club.

Grace Hassel, Virginia Hrubes, Remigia Maggio and Frances Karogianes, dramatic art students of Louise K. Willhour, gave a program of one-act plays in Kimball Recital Hall on May 24 and also presented a one-act play for the Trinity High School at the Palmer House on June 1.

Irene Hulme, mezzo-soprano, pupil of Elaine De Sellem, was the assisting artist at the piano recital given by students of Marie Jung at the First Congregational Church, Woodstock, Ill., on May 17. Miss Jung is a pupil of Kurt Wanieck.

STEFAN SOPKIN,
violinist, will teach at the sixty-ninth summer session of the Cincinnati Conservatory of Music from June 17 to August 10. Mr. Sopkin has been one of the leading teachers at this conservatory for the past six years. He will be heard in a program of music for violin alone early in July in Cincinnati, playing works by Bach, Paganini and Ysaye. (Photo by Nicholas Boris.)

AGNES HOPE PILLSBURY FOR NOTRE DAME

Agnes Hope Pillsbury, pianist, will again be a member of the summer school faculty of Notre Dame University. The term starts on June 18 and continues for six weeks. This will be Miss Pillsbury's sixth summer at Notre Dame. Before leaving Chicago Miss Pillsbury presented her students in recital on June 5 and 12. On the first occasion Charles Baker furnished the program, and Verona Sterns was heard on June 12.

JOHN SAMPLE STUDIO

Some recent appearances of John Dwight Sample's pupils include the following: Edward Stack, baritone, soloist with the Northwestern University Band in Kewanee and Aurora, Ill.; University Club dinner at the Evanston Country Club. Sara Mason, soprano, soloist with the Treble Clef Club in the annual May Festival at Jacksonville, Ill. Clarence Russell, tenor, appeared on a program for the Daughters of American Colonists. Arthur Wilkinson sang the leading tenor rôle in Clarence Loomis' new opera, A Night in Avignon, in the premier performance by the American Opera Society, and a second time for the spring concert of the Arthur Jordan Conservatory in Indianapolis, Ind. Betty Wright, soprano, sang for the Women's Club of the Hyde Park United Church. William Benson, tenor, has appeared in recital recently in Wasco, West Chicago and Geneva, Ill. On June 2 Mr. Benson sang at the baccalaureate exercises of the Batavia High School. Annette Krentz, soprano, sang in a performance of Uproar Grand given for the Walther League of Grace Church in River Forest. D. Edgar Davies, baritone of Racine, Wis., has sung recently for the Kiwanis and Twentieth Century Clubs of Racine, for the Knights of Pythias in Waukegan and Springfield, Ill., and the annual spring meeting of the Vocational School of Racine. RENÉ DEVRIES.

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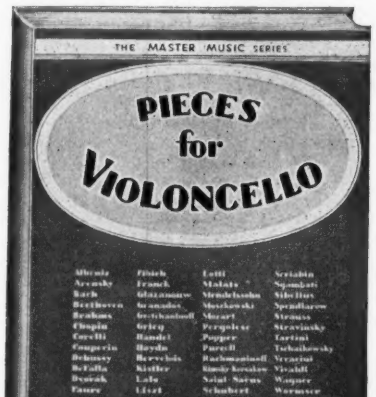

This volume is the third in the Harcourt, Brace MASTER MUSIC SERIES and presents ninety classic, romantic and modern compositions either originally written or arranged for the 'cello. Reference to the Composer Contents will reveal works by Bach, Beethoven, Chopin, Handel, Haydn, Mozart, Schubert and many others of the classic period; works of Arensky, Brahms, Debussy, De Falla, Dvorák, Franck, Grieg, Stravinsky and Wagner in the modern period; there are also representative compositions by famous 'cellist-composers of all periods. As in all other volumes of the Master Music Series, the music pages are even larger than what is commonly known as full sheet music size—they measure 10½ x 13½" The engraving of the solo 'cello part is in unusually large notes with extra space between each system. The violoncello part, printed and bound separately, comprises 128 pages, and the piano accompaniment part comprises 272 pages. There are three complete indexes in the volume, one by title, one by composer and another in which the ninety compositions are classified, a special division being made of the works by famous 'cellist-composers. There is also a page devoted to twelve "suggested programs" which will be helpful to 'cellists in laying out programs for formal or informal recitals.

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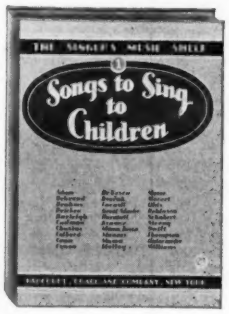

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Westminster Choir Holds Annual Talbott Festival in Princeton

Bach Mass in B Minor, Concert of Massed Choirs, Commencement and Other Events Draw Large Audiences—Dr. John Finley Williamson Fêted as Conductor

PRINCETON, N. J.—The annual Talbott Festival of the Westminster Choir School took place here on June 6, 7 and 8, under the direction of Dr. John Finley Williamson. The various events comprising the festival were held in the Westminster Chapel, the Princeton University Chapel and Alexander Hall. Westminster Commons was the scene of luncheons on Thursday and Friday.

The most impressive feature of the festival was perhaps the performance of the Bach Mass in B minor, given in two sessions (afternoon and evening) on Friday in the Princeton University Chapel. Dr. Williamson marshalled the forces of the school and the Westminster Choir for this presentation. Perhaps nowhere can there be found a chorus of finer tone quality, more sensitive volume control or more accurate intonation. On both sides of the Atlantic, the Westminster Choir has demonstrated to what artistic heights a vocal ensemble may attain, granted unlimited devotion by the members in the matter of time and painstaking work. Dr. Williamson, in founding and bringing this chorus to its present excellence, is deserving of universal approbation. In projecting the grandeurs of the B minor Mass, all the elements of refined group singing which distinguished the Westminster cohorts were observed once more. The soloists were, very properly, only parts of the musical entity, fitting smoothly into the mighty tonal canvas. Carl Weinrich was the masterly organist.

CONCERT OF MASSED CHOIRS

If the B minor Mass was the most outstanding from the point of view of musical achievement, the concert by the Festival Chorus, held indoors because of rain, was highly arresting as a spectacle and for its artistic qualities. The participating organizations included the Princeton Band, Festival Chorus (adult), the High School Festival Chorus, and Junior High School Festival Choruses. All these marched into the hall, a colorful sight in their bright vestments. An extensive program of church music was sung, comprising music by Bach, Handel, Palestrina, Grieg, William Arms Fisher, Charles J. May, David Hugh Jones and others. In some of the numbers, the congregation joined. Dr. Williamson was an inspiring conductor, eliciting voluminous and well-placed tone from the various groups and from the massed choruses. This concert took place at six o'clock in the evening. Earlier in the afternoon, Alexander Hall was the scene of a program by Westminster Choirs, past, present and future. Mrs. H. E. Talbott was soloist in Beautiful Saviour, arranged by F. Melius Christiansen, which she has sung at every one of the Westminster Choir Festivals.

COMMENCEMENT OF WESTMINSTER CHOIR SCHOOL

The official opening of the festival was on Thursday morning and presented the annual commencement of Westminster Choir School. It was held in Westminster Chapel, and Dr. John H. Finley was the speaker. On the same day, Mr. Weinrich gave a fine recital of organ music in the chapel. Another much enjoyed musical program was the singing by the visiting affiliated Westminster Choirs on Friday.

During the course of the festival, dramatic presentations included Goblin Gold, a comedy drama in three acts by Isabel Ecclestone Mackay; Three Pills in a Bottle, a fantasy in one act by Rachel Field; and The Valiant, by Holworthy Hall and Robert Middlemass. These were put on by the department of educational dramatics of the Westminster Choir School. The department was established in view of the belief that year by year the movement toward drama in the church becomes more important, especially as working hours decrease and more general leisure presents a challenge to the church to enlarge its scope of activity and provide opportunity for self-expression.

Social events included luncheons, a tea at the home of Dr. and Mrs. Williamson, the annual breakfast of the Westminster Choir School Alumni Association, and the annual banquet of the Westminster Choir. K. N.

Curtis Institute Awards Diplomas at Second Graduation

The second commencement and conferring of degrees was held at the Curtis Institute of Music, Philadelphia (Dr. Josef Hofmann, director), on May 20 in Casimir Hall of the institute. In the order or ceremonies, Alexander McCurdy, Jr. (diploma 1934), played Bach organ music, after which the graduate procession entered to the Triumphal March of Sigfrid Karg-Elert. Mary Louise Curtis Bok, Mus. D., L.H.D., president of the Curtis Institute of Music, delivered the introduction which preceded the awarding of diplomas. Those upon whom degrees in course were to be conferred were cited by Mrs. Bok and Dr. Hofmann. The Star Spangled Banner was sung, and the graduate recessional was Lift Up Your Heads (Handel-Guilmant).

Diplomas of the Curtis Institute of Music in voice went to Ruth Carhart, Kathryn Iris Dean (*in absentia*), Alfred Winfield de Long, Wilbur Whilt Evans (*in absentia*), Benjamin Grobani, Florence Elizabeth Irons, Josephine Azalea Jirak, Virginia Kendrick, Louise E. Lerch, Eleanor Jane Lewis (*in absentia*), Irra Stepanovna Petina, Jane Pickens, Eugene Byron Ramey, Jr., Clarence William Reinert, Abrasha Robofsky, Frances Emilie Sheridan, Charlotte Symons and Helen Elizabeth Watlington (*in absentia*); in piano, to Grace Berman, Marion Blanche Brant (*in absentia*), Bella Braverman, Grace Sharp Castagnetta, Shura Cherkassky (*in absentia*), Tatiana Helene de Sanzewitch, Eleanor Lois Fields, Joseph Levine, Mary Agnes Marzyck (*in absentia*), Carmen Ercelle Mitchell (*in absentia*), Ethel Mary Paget (*in absentia*), Esther Love Polvogt (*in absentia*), Nadia Reisenberg, Vera Resnikoff and Lucie Stern; in violin, to Leonid Bolotine, Agnes Virginia de Blasiis, Robert Gomberg (*in absentia*), Laura Filer Griffing (*in absentia*), Dorothy Frampton Hodge, Charles Jaffe, Jack Laurence Pepper (*in absentia*), Judith Poska (*in absentia*), Eudice Shapiro, Henry William Siegl, Louise Palmer Walker (*in absentia*), Frances Wiener (*in absentia*) and Lois Virginia zu Pulitz; in viola, to Paul Freeman Ferguson (*in absentia*), Leon Frengut (*in absentia*), Stellario Giacobbe (*in absentia*), Gordon Gabriel Kahn, Sheppard Isaac Lehnhoff (*in absentia*) and Virginia Majewski; in cello, to Tibor de Machula (*in absentia*), Victor Herbert Gottlieb, John Gray, Howard Bundy Mitchell and Florence Williams (*in absentia*); in harp, to Florence Wightman (*in absentia*); in accompanying, to Ralph Berkowitz, Bernard Lewis Frank (*in absentia*), Eugene Helmer and Florence Julia Morseman (*in absentia*); in chamber music, to Edward Rowland Cresswell; in conducting, to John Frederick Bitter, Saul Caston (*in absentia*) and William van den Burg (*in absentia*); in double bass, to Frank Gilbert Eney (*in absentia*), Jacques Posell, Carl Anthony Torello and Irven Andrew Whitenack; in flute, to John Michael Hreachmack, Joseph Arturo Mariano and Richard Ernest Townsend (*in absentia*); in clarinet, to James Adam Collis (*in absentia*), Robert R. Hartman, Robert Enman McGinnis (*in absentia*) and Emil Adolf Schmachtenberg (*in absentia*); in oboe, to Robert Irving Bloom (*in absentia*), Harold Gomberg (*in absentia*) and John Henry Minsker (*in absentia*); in bassoon, to Carl McColley Bowman, Andrew Homer Luck and William Polisi; in bassoon and contrabassoon, to Frank Ruggieri and William Louis Santucci (*in absentia*); in French horn, to Harry Berv (*in absentia*), Jack Berv (*in absentia*), Attillio Albert de Palma, Theodore A. Seder (*in absentia*), James Morgan Thurmond (*in absentia*) and Henry Cowles Whitehead (*in absentia*); in trumpet, to Lloyd C. Geisler, Frank Melvin Headman (*in absentia*), Samuel George Krauss and Arthur Charles Satter; in trombone, to Ralph Edmundson Binz and Guy Boswell (*in absentia*); in composition, to Charles Noyes Demarest (*in absentia*), Caesar George Finn, Gordon Mortimer Mapes, Eleanor Ffoulke Meredith, John Jordan Moffitt (*in absentia*), Alice Noonan (*in absentia*), Ella Wise Pyle, Berenice Robinson and Nino Rota (*in absentia*); in opera and voice, to Olive Edwina Eustis (*in absentia*); in piano and accompanying, to Theodore Saidenberg (*in absentia*); in piano and composition, to Muriel Bayard Hodge and Xenia Nazarevitch; in violin and conducting, to Jan Savitt and Henri Temianka (*in absentia*); in clarinet and conducting, to Felix Meyer; and in chamber music and cello, to Adine Alexandrine Barozzi.

Degrees in course were awarded: Bachelor of Music—in voice, to Ruth Carhart, Wilbur Whilt Evans (*in absentia*), Eleanor Jane Lewis (*in absentia*), Irra Stepanovna Petina, Clarence William Reinert and Frances Emilie Sheridan; Bachelor of Music—in piano, to Jorge Leopoldo Bolet diploma 1934)—*in absentia*, Bella Braverman, Joseph Levine and Xenia Nazarevitch; Bachelor of Music—in violin, to Louise Palmer Walker (*in absentia*) and Frances Wiener (*in absentia*); Bachelor of Music—in composition, to Muriel Bayard Hodge; Bachelor of Music—in flute, to John Michael Hreachmack; Bachelor of Music—in bassoon, to Carl McColley Bowman and Andrew Homer Luck; Bachelor of Music—in French horn, to Henry Cowles Whitehead (*in absentia*); Bachelor of Music—in trombone, to Ralph Edmundson Binz and Guy Boswell (*in absentia*); Bachelor of Music—in opera and voice, to Olive Edwina Eustis (*in absentia*); Bachelor of Music— in piano and accompanying, to Theodore Saidenburg (*in absentia*); Bachelor of Music—in violin and conducting, to Jan Savitt; Bachelor of Music—in clarinet and conducting, to Felix Meyer.

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Cleveland Has Chamber Music Series

Local String Quartet in Beethoven Cycle—La Boheme Sung as Benefit for Milk Fund—Recitals Attract

CLEVELAND, O.—Amid the usual deluge of students' recitals and choral activities demanding attention by their respective groups of followers during the spring season, a festival is being presented in the Severance Chamber Music Hall by the Cleveland String Quartet. This group of artists, consisting of first desk men of the Cleveland Orchestra—Josef Fuchs and Rudolph Ringwall, violin; Carlton Cooley, viola; Victor de Gomez, cello—has undertaken the Herculean task of playing the seventeen string quartets of Beethoven on alternate evenings in the short span of two weeks. Large and enthusiastic audiences are attending these performances.

At Masonic Hall, Carmela Cafarelli, the charming Mimi in La Boheme, had assembled a fine array of artists for a spirited performance of the Puccini opus, for the benefit of the Milk Fund. It was heartening to find the large hall filled to near capacity, the audience receptive to many fine voices, some being heard here for the first time. The tenor, Lorenzo Poerio (Lawrence Power), possesses a fine voice of brilliance and he essayed the rôle of Rodolfo sympathetically. Amund Sjovik in the part of Colline, Giuseppe Interrante as Schaunard, Angelo Pilotti as Marcel and Pompilio Malatesta as Alcindoro also appeared in the cast. The performance was under the baton of Alberto Baccolini, who handled his orchestra, largely recruited from the ranks of the Cleveland Orchestra, with skill. Chorus and scenery were also excellent.

Roland Hayes was heard in a song recital at Severance Hall.

A local chapter of the American Hellenic Progressive Educational Society sponsored a recital by the Greek baritone Jean Fardulli, who appeared in the Rainbow Room of the Hotel Carter. He was assisted at the piano by Henry Pildner. A group of violin solos was offered by Elaine Calanos on the same program.

At the Cleveland Museum of Art, the Sunday afternoon organ recitals by Arthur W. Quimby are being continued through the month of June. Hugh Alexander, formerly of this city, now organist in Boston, was at the console for one of the May recitals. Probably the last seasonal appearance of the Cleveland Orchestra under the baton of its associate conductor, Rudolph Ringwall took place at Masonic Auditorium under the sponsorship of the Women's Benefit Association in a May festival. The Leona Hart Ballet interpreted Ponchielli's Dance of the Hours. R. H. W.

Peabody Institute Has Commencement

BALTIMORE, MD.—Commencement exercises and the conferring of awards upon the graduates by the president of the Board of Trustees of the Peabody Institute, Lawrason Riggs, marked the final and fifth of the exhibition concerts on May 31 at the Peabody Conservatory of Music. Otto Ortmann, director of the conservatory, announced that forty-one students had met the requirements for the completion of their various courses. The pupils graduated came from such widely scattered points in the United States as Illinois, Florida, Minnesota and New York.

The two students who received the Peabody Diploma, the most coveted and highest award conferred by the school, in recognition of well-marked creative talent of concert ability are Myriam R. Hamer, South Carolina, and Dorothea C. Ortmann, Maryland. The only graduate to receive the Master of Music Degree, in composition, awarded for the first time in the history of the conservatory, is Wilmer T. Bartholomew, District of Columbia, formerly of Shamokin, Pa. As in all other awards to be obtained at the Peabody, the Master's Degree is based primarily upon achievement. The other members of the 1935 graduating class are as follows:

Bachelor of Music Degrees: organ, Edgar William Brackett (Minnesota); violin, Walter J. de Lillo (Pennsylvania); piano: Marie Hogan (Florida), Lloyd C. Mitchell (Iowa), Helen Gray Williams (Maryland) and Isabelle Wine (Virginia).

Teacher's Certificates: piano: Anne Gordon Boyce (Maryland), Rebecca Rosetta Corwin (Illinois), Jean Ramsburgh de Lashmutt (Maryland), Nellie Robertson Denson (Maryland), Leah Effenbach (District of Columbia), Elizabeth Knapp Ender (Maryland), Mary Isabelle Evans (Maryland), Antonina Fairbanks (Pennsylvania), R. Hilda Jacobs (Maryland), Winifred C. Leydecker (Ohio), Louis Charles Liddiard (New York) and Marian Nordin (Maryland); violin: Emil Buettner (Maryland), Edgar Coulbourne Jones, Jr. (Maryland), Bernard Milofsky (District of Columbia) and Evelyn Augusta Murphy (New York); cello, Louis Alexander Potter, Jr. (District of Columbia); viola, Alvin Holston (Maryland); harp: Doris Mae Gorrecht (Pennsylvania) and Frances H. Stainton (New York); voice: John Joseph Ademy (North Carolina), Margaret Mary Cannon (Pennsylvania) and Mary Elton Roberts (Maryland); school music, Louis W. Hilbert, Jr. (Maryland); harmony: Elizabeth Dresch (Michigan), Dorothy Isabell Emig (Pennsylvania), Miriam Toomin Seidman (Maryland) and Everett Warren Stevens (District of Columbia).

Church Organist's Certificate: Elizabeth Dresch (Michigan), Florence Evelyn Layton (Pennsylvania), Richard Vernon Ross (Ohio) and Albert J. Wood (Maryland).

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Engles Describes New Extended Plan Of Operation for NBC Artists Service

Managing Director of Organization, on Return from Pacific Coast, Announces Development of Departments

A new and expanded operating plan for the NBC Artists Service has been completed and put in operation, according to an announcement by George Engles, vice president of the National Broadcasting Company and managing director of NBC Artists Service. The enlarged organization is now prepared, he stated, to serve artists in the fields of radio, motion pictures, theatre, opera, concerts, recording, private entertainment, hotels, night clubs and resorts, and offers an equally extensive service to talent buyers in the advertising, theatrical and film worlds.

Returned from the West Coast (where he supervised the opening of a Hollywood branch office under the management of Dema Harshbarger, for service to artists in the motion picture field), Mr. Engles stressed the importance of the new plan.

"Through our broadened contacts and increased prestige, resulting from additional divisions and realignment of personnel," Mr. Engles explained, "we are able to offer varied and consecutive bookings for artists, not only in all fields of entertainment as represented in the New York and Hollywood offices, but also through the branch offices in Chicago, Cleveland and San Francisco. It is our earnest desire to have the NBC Artists Service of mutual advantage to the clients and the artists of the National Broadcasting Company, their rights and interests to be considered equal in each and every transaction."

Daniel S. Tuthill, assistant managing director of NBC Artists Service, Mr. Engles said, will continue in the office to which he was appointed for the purpose of effecting closer coördination between various departments within the organization. Mr. Tuthill also is to continue his direction of the department's sales and sales promotion activities.

New Divisions of Organization

New divisions in the Artists Service operating plan include Auditions, Bands and Sales Promotion. Other departments are: Sales Representatives Contacting Advertising Agencies, Ethel B. Gilbert, T. F. Allen, John Babb; Sales Representatives Contacting Legitimate and Vaudeville Theatres, Ruby Cowan, Murray Bloom; Sales Representative to Motion Picture Producers, Harold Kemp; Private Entertainment Department, Frances Rockefeller King; Sales Representative for Managed and Operated Local Stations, S. L. Ross; Program Department Representative, L. J. Fitzgerald; Band Division, Harold Kemp, director; Paul Wimbish, assistant; John L. Flynn, road bookings; NBC Managed Artists, A. Frank Jones, Chester Stratton; NBC Represented Artists, S. L. Ross; Central Bookings Division, Edmund Sickels, Miss M. H. Campbell, James Stirton, George Sax, Frank Murtha; Auditions Division, J. Ernest Cutting, director; Robert Smith, Anne Taylor, assistants; E. H. Strong, engineer; Star Talent Promotion, William McCaffrey; Sales Promotion, Edward deSalisbury, director; Edith deTakacs, assistant; Concert Division, Marks Levine, director; Elsie Illingworth, A. F. Helen Mobert, promotion and publicity; Haas, Siegfried Hearst, sales representatives; Jeannette Green, recitals.

Out-of-town offices, in addition to the new Hollywood office, will function as usual. Sidney Strotz remains in charge of the Chicago office, assisted by Henry Sellinger and Robert Kendall; San Francisco, Everett Jones; Cleveland, Warren Wade; Boston, Cleon B. White.

Guilmant Organ School Holds Thirty-fourth Commencement

The thirty-sixth anniversary and thirty-fourth commencement of the Guilmant Organ School, (Dr. William C. Carl, director) was celebrated at the First Presbyterian Church, New York, on May 27. The soloist of the occasion was Dan Gridley, tenor. The Rev. J. V. Moldenhawer, minister of the church, presided, delivering the invocation and presenting the diplomas. The class of '35 was presented by Dr. Carl for graduation. Both for content and performance the program given was worthy of the high standard established by this eminent school.

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FACULTY AND CLASS OF '35 OF THE GUILMANT ORGAN SCHOOL

The first number was the processional: Marche Religieuse, Lift Up Your Heads, by Alexander Guilmant, played by Carolyn M. Cramp, M. A., F. A. G. O., Post Graduate of '24. Following the Invocation three of the graduates of '35 gave organ numbers. August J. Lee was heard in Bach's adagio and toccata in C major; Isabelle Buchanan, in Saint-Saëns' fantaisie in E flat and Joseph W. Grant, in Joseph Bonnet's Variations de Concert, with pedal cadenza.

Mr. Gridley, a favorite of the First Church, gave pleasure in his singing of airs from Mozart's David and Gounod's La Reine de Saba.

Mr. Gridley was followed by Marjorie Goddell, of '35, who played Widor's allegro from the sixth organ symphony. A post graduate of this year, Viola Lang, was programmed for Bach's toccata in F major, while George William Volkel, Mus., Bac., F. A. G. O., a post graduate of '26, gave the introduction and allegro from Handel's organ concerto in D. minor. Anna Shoremount played César Franck's Pièce Héroïque. Miss Shoremount not only graduated this year but also was awarded the William C. Carl Gold Medal. The fund for these medals has been presented to the Guilmant Organ School by the Hon. Philip Berolzheimer, honorary president of the Alumni Association. Mr. and Mrs. Berolzheimer again are offering free scholarships for next season to talented young men and women who have not the funds to study.

Following the presentation of the Gold Medal to Miss Shoremount, the class of '35 was presented for graduation by Dr. Carl and diplomas given by Dr. Moldenhawer. The program came to a close with the recessional: Coronation March by Johann Svendsen played by Mr. Volkel.

Dr. Carl is director of the Guilmant Organ School. The faculty includes also Willard Irving Nevins, Frank Wright, Hugh Ross, George William Volkel, Dr. J. V. Moldenhawer and Charles Schlatte. G. N.

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Daniel Concert Society Ceases Work in Mexico

Major Recitals Poorly Patronized—Dollar Standard for Tickets—Government May Regulate Rates

MEXICO CITY.—The sudden suspension of activities in Mexico by the Daniel Concert Society has created a furore in musical circles here, since an entire series of recitals had been scheduled through the summer months.

The departure of Ernesto de Quesada (president of the society) to Spain, led to reports that the organization had decided to withdraw definitely from Mexico because of lack of patronage for major attractions. Señor Quesada made no statement of his plans and it is believed by some that he will be back in Mexico next fall, functioning at his old post.

At any rate, Mexico's music world is seething with discussion of how to solve the economic angle in bringing major recital and concert artists to this capital. One difficulty is that not only do the foreign artists demand guarantees in United States dollars, but their minimum rates for orchestra seats are also arbitrarily fixed on the dollar standard, not taking into consideration that Mexico lives on a peso standard and that it takes nearly four pesos to make each dollar. The fact that every recital saw the balconies and galleries of the Palace of Fine Arts jammed to capacity and the orchestra section and boxes almost empty, leads to the opinion that there is a music public in Mexico but that it cannot afford to pay the prices set by American business managers of artists who fail to take into consideration the economic situation of a foreign country.

LOWER ADMISSION PRICES NEEDED

It is the opinion of many here that artists would play to capacity houses if the rates could be adjusted on a peso standard. The average first-run motion picture house charges one peso admission (a peso and a half and two pesos in extraordinary cases), whereas orchestra seats for concerts must sell at five, six and seven pesos in order to satisfy the New York business managers' insistence on "maintaining the prestige" of their artists. The actual effect is just the opposite, since hardly anything can hurt the prestige of a performer more than an empty house.

The Palace of Fine Arts administration is going ahead with its plan of booking musical attractions directly in the event that the Daniel Society does not return to Mexico. If the bookings are made in this manner, artists will have to play at lower prices in order to fall within the government program of disseminating music as much as possible and bringing it within reach of the general public.

The quartet of the Intellectual Workers Bloc inaugurated a series of concerts this week. The foursome is made up of Tula Meyer, first violin, Cipriano Cervanted, second violin; Justino Camacho Vega, viola; Jesus Camacho Vega, cello.

The National Symphony Orchestra, under the direction of Julian Carrillo, gave a concert on May 21 with Michael Khariton as pianist. Carrillo's symphony, a Schönberg suite, Tschaikowsky's piano concerto, and Beethoven's Leonore Overture No. 3, were played and enjoyed.

GIESEKING FÊTED IN RECITALS

A series of six magnificent piano recitals by Walter Gieseking has provoked intense and widespread discussion among concert-goers and professional critics of Mexico City. While on the one hand Gieseking is hailed as the greatest pianist who ever visited Mexico, on the other hand he is taken to task for what one critic called his "unilateral approach" to the works of the great masters.

Whatever the opinion of Gieseking's performance, however, all seem to be agreed that he has brought to the Mexican public something entirely new, something almost revolutionary, in piano interpretations. Because his selections from Debussy and Ravel seem to reveal him at his greatest, it is regrettable that Gieseking did not include more modern and contemporary composers.

The Latin American public's touchstone for a pianist had been Iturbi. Since Gieseking's appearances the debate rages on the topic whether, after all, the German player is not superior to the Spanish artist. Salvador Ordonez Ochoa, head of the Section of Music of the Ministry of Education's Fine Arts Department, finds in Gieseking a "complete break from all conventionalities of the virtuoso." He discovers in Gieseking the "prototype of the artist of our day," and in Gieseking's presence in Mexico "sufficient justification for closing all the Latin conservatories." His playing demonstrates that this kind of interpretation removes the mediocre idea of perfection from the mind of the listener, giving to the music a marvelous appearance of improvisation. The public, contrary to musicians, accepts without prejudice the works of moderns, understood and assimilated by good interpreters. We must remember that we live in 1935, but we do not have to deny the previous existence of 1700, 1830 and 1900."

As the controversy rages, Gieseking concluded his series which began on May 2 and continued through May 11. Bach, Debussy and Beethoven dominated the programs, with one entire concert dedicated to Beethoven. Walter Niemann, Ravel, Scarlatti, Chopin, Brahms, Casella, Schumann, Schubert and Liszt were also represented.

SYMPHONY PROSPECTS

Rehearsals have already started for the forthcoming seasons of the National Symphony Orchestra and the Symphony Orchestra of the National Conservatory. Some of the concerts will be simultaneous, this fact having given rise to a kind of "friendly competition" between the two groups. The Conservatory series of eight concerts will be especially noteworthy in that it marks the appearance of several Mexican conductors for the first time. Of especial interest is the "First of May" of Shostakovitch, to have its local première in the June concerts.

Publication of three books on Mexican music has created renewed interest in the musical past of the country. The new works are Precortesian Instruments by Daniel Castaneda and Vicente Mendoza; History of Mexican Music by Dr. Miguel Galindo (first published in 1933 and now revised), and History of Music in Mexico by Gabriel Saldivar. The volume by Castaneda and Mendoza is the first in a series being published by the National Museum. The book devotes itself entirely to the ancient Indians' percussion instruments, principally the *teponaztili, huehuetl* and smaller percussion instruments. From their study of the *huehuetl* or drum, the authors have reconstructed the musical systems of the aboriginal peoples and have demonstrated scientifically the close ties between music and religion and world outlook of the pre-Hispanic tribes. Their study indicates a collective psychological base for the sensibility and taste for music among the Mexican masses. In the next volume, the authors will make a detailed study of the ancient flutes. Saldivar's work traces the connection between the pre-Conquest and Colonial musical expression.

These three books are the forerunners of a renascence in musical literature now under way, representing a movement on a wide front to delve into the roots of music in this country.

NEWS NOTES

The forthcoming conventions here of the Rotary and Lions clubs of the world promise to bring to Mexico an unprecedented activity in music. Interested persons are now studying the possibilities for a season of summer opera, possibly combining performances of foreign and local companies.

Claudio Arrau, Chilean pianist, recently made his motion picture début as the protagonist in a film entitled The Loves of Liszt.

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The Etude, Philadelphia

"Prof. DOUNIS' works invariably go not only a step farther, but they outdistance in utility and as a means to rapid development all that has gone before—without exception. The essence of all violin technique has here been remoulded in a new form, and the subject approached from a new and scientific standpoint dealing with all violin problems in a new manner and obtaining results which are truly astounding."
Musical News and Herald, London

Nanette Gude Bayne in Poe Program

Suzanne d'O. Jackowska, of Les Amis d'Edgar Poe, arranged an evening of poetry and music at Aeolian Hall, New York, on May 23, assisted by Nanette Gude Bayne, dramatic artist and poet, Tatiana Sanzewitch, pianist, and Nina Martini, harpist. An audience of good size attended. Nanette Gude Bayne appeared as Katherine in the Courting Scene in Shakespeare's Henry V, Dwight Weis taking the part of the King, with Countess Jackowska as Alice. Costumed charmingly, Mme. Bayne displayed a fine stage presence and an excellent characterization. She later gave pleasure in a Chinese verse, in poems by Poe, Alone and Israfel. Resounding applause testified to the appreciation of the audience, when she added her own poem, The Dawn; it contains much flight of fancy and was delineated with charming effect.

(Drawing by Howard Chandler Christy.)
NANETTE GUDE BAYNE

Mme. Jackowska's further share in the program included readings of her own French translation of poems by Poe, which brought her applause. Miss Martini showed good taste in her expressive harp playing of Maduro's melodious At Evening. Miss Sanzewitch won honors in a Bach-Friedman concerto. She plays with gusto and concentration. She added a modernistic *scherzo* as an encore. Loring P. Rixford introduced the artists.

F. W. R.

Musical Jubilee Marks State Tercentenary

New Haven Organizations Appear at the Yale Bowl in Program Celebrating Three Hundredth Anniversary of Connecticut's Founding

NEW HAVEN, CONN.—Under blue skies, the elements combining to make a brilliant spectacle as well as a brilliant music event, the concert celebrating Connecticut's Tercentenary took place at the Yale Bowl on June 1. Seventy-two singing societies, 3,000 voices from all parts of Connecticut, the New Haven Symphony Orchestra, and the conductors Dean David Stanley Smith, Prof. Richard Donovan and Ralph Baldwin, director of music of the Hartford Public Schools, took part in this memorable music jubilee.

A temporary grandstand was built on the center of the football field for the chorus of 3,000, and the bright colored dresses of the feminine members of the chorus resembled a gay flower bed.

Governor Wilbur L. Cross, attended by Colonels F. Gadd, George A. Wardinski and Allen B. Lambdin, occupied the Chief Executive Box.

YALE MUSIC SCHOOL EVENTS

With the last of the faculty concerts at the Yale School of Music, the season's music events have definitely come to a close. The Faculty Quartet (Hugo Kortschak, first violin; Romeo Tata, second violin; Harry Berman, viola; Emmerman Stoeber, cello) presented an unusually fine program consisting of the quartet in E minor, op. 59, No. 2, Beethoven, and the Brahms quintet in F minor. Again this fine ensemble distinguished itself with a fine performance. Bruce Simonds lent his able assistance at the piano in the Brahms quintet, bringing the concert to a brilliant close.

Joseph Kirshbaum, graduate of the Yale School of Music, who is also active as a composer, gave a violin recital in Sprague Hall which revealed him to be an artist of rare musical sensibilities. His performance of the Bach partita in E major was comparable to that of an older and more seasoned player. The rest of the program, which was performed with the same ease and finesse, consisted of the César Franck sonata, the romance in G major, Beethoven, and the Rapsodie Piemontese by Singaglia.

YALE COMMENCEMENT RECITAL

The commencement recital at the Yale School of Music presented students in a program consisting of movements from concertos. These were the Beethoven piano concerto, Jacqueline Shively; Chopin piano concerto, Ivar Coleman; Schumann piano concerto, Howard Wilson; César Franck's symphonic variations, Roger Cushman; Saint-Saëns violin concerto, Alice Cable; Beethoven violin concerto, Stuart Walker.

Gertrude Prokosch, dancer of Providence, R. I., presented a group of dances to the music of Johann S. Bach. The recital was given outdoors on the estate of Prof. George Crawford. With nature for a setting, Miss Prokosch danced to a group of numbers including the toccata and fugue, bourrée, and selections from the D minor mass. E. K.

Schelling Again to Lead Philharmonic Children's Concerts

The New York Philharmonic-Symphony Society announces for 1936 the usual series of six Concerts for Children and Young People, all to be given on Saturday mornings at Carnegie Hall. The dates are January 11, February 1, February 29, March 7, March 28 and April 18. Ernest Schelling, who has conducted these concerts for the past twelve years, again will direct.

SUMMER SESSION
JULY 1 to AUGUST 10
Cornish School
MUSIC DRAMA DANCE ARTS
SEATTLE, WASHINGTON
WRITE FOR CATALOG

College and Public School Festivals Enlist Milwaukee Music Organizations

Spring Programs Given by Choral, Orchestral and Band Units Provide Survey of Educational Work

MILWAUKEE, WIS.—The music year in this town has tapered off to musical festivals by students but not without a climax, for several of the events presented works not only of high quality but thrilling mass effects.

The division of public school music of the State Teachers' College sponsored the sixth annual three-day festival of students who hope to find a place as school instructors. This school has developed a fine symphony orchestra, complete in every department, under the direction of Hugo Anhalt, and the group disclosed some of the finest ensemble work heard here in a like organization's program. Carl Oltz, who is director of the music department of the college, also has succeeded in developing an *a cappella* choir and choral club of admirable quality and they took a prominent part in the programs.

The orchestra did well with Mozart's Magic Flute overture, one of the unit's lighter numbers. Assurance and exact musicianship marked the work of the A Cappella Choir in compositions by Palestrina, Crueger-Mueller and others. A male chorus under the direction of Samuel Thorn was successful in several songs and a mixed festival chorus was liked in a number of classic works. The three days of events included many other features, those noted being only the highlights of an exceedingly interesting and impressive student festival.

SCHOOL MUSIC PROGRAMS

Children of the Milwaukee public school music department appeared in the seventh biennial music festival at the City Auditorium, under the direction of Herman F. Smith, in three days of programs.

A chorus of 1927 students of the seventh and eighth grades, under the direction of Mr. Smith, gave an opening program of music by Bach, Wagner, Grieg, Sibelius, and the singers represented eighteen per cent. of the students who had learned the songs. Each year marks a further step in concerts of the kind here and this program was exceptional for assurance and incisiveness of musical effects.

These qualities were manifested to a high degree also by the orchestra under the baton of Anna Johannsen. A band under the direction of Joseph E. Skornicks scored pronounced success.

A superb senior all-city festival band, composed of 150 members drawn from eleven school organizations, was heard. This band with a senior orchestra and an *a cappella* chorus gave an impressive exhibition the next evening. The closing event was a matinee affair and brought forth interesting results with demonstrations of various instruments, including the piano, a stringed ensemble, viola and cello classes and by several choruses. Public school music classes were introduced in Milwaukee as a result of the organization of the Civic Music Association, which paid for the first instruction and furnished the instruments.

MARQUETTE UNIVERSITY CHORUS HEARD

Alfred Hiles Bergen, who retired from public notice two years ago to develop two new choruses, is again to the front and as one of the final concerts of the season roused widespread comment with a program presented by the Marquette University Chorus, of which he is director.

Mr. Bergen is now another director to demonstrate that the apparent handicap of changing personnel in college choruses can be overcome, the work of the Marquete students disclosing balance and finish to a high degree. The main number was Mendelssohn's Hymn of Praise, sung from memory, with soloists from the chorus itself, and the work was given with authority and admirable musicianship.

The soloists were Margaret Moore and Frances Piechocki, sopranos; John N. Tufts, tenor; and Annette Wilkins, mezzo, who was assisting soloist and presented a number of songs with striking beauty of tone and with vivacity.

The chorus also sang a group by Sibelius, Gounod, Verdi and Rachmaninoff, including the Marquette anthem, Fiat Lux, and in all disclosed splendid balance of the choirs, and highly admirable qualities in attack, shading, enunciation and vigorous expression.

J. E. McC.

LOUIS ROBERT

Louis Robert to Teach at Peabody Summer School

BALTIMORE, MD.—Among the members of the summer school faculty at the Peabody Conservatory of Music is the concert organist Louis Robert. He came to this country several years ago with a reputation as a virtuoso and as an assistant to the eminent conductor Willem Mengelberg. Upon his arrival in America he gave a series of concerts in New York and elsewhere. Subsequently he was appointed assistant to Kurt Schindler, then the head of the Schola Cantorum in New York.

At present, Mr. Robert is organist and choirmaster of the Holy Trinity Church, Brooklyn Heights, New York City; and formerly of the Temple B'nai Jeshurun of that city. He is also a member of the winter school faculty of the Peabody Conservatory and the conductor of its civic chorus, organized two years ago. As a student, Mr. Robert was awarded first prize for organ playing at the Amsterdam Conservatory; and shortly after his graduation, was given the Prix d'Excellence. He has made America his headquarters during the past few years. The summer school will open on June 24 and continue for a period of six weeks, closing on August 3. Other members of the faculty include the vocal pedagogue Frank Bibb; concert pianist and teacher Pasquale Tallarico; Howard Thatcher, composer and teacher of harmony, theory, and composition; and Frank Gittelson, American violinist and concertmaster of the National Symphony Orchestra, Washington, D. C.

Juilliard Summer School Announces Concerts and Lectures

The Juilliard Summer School will open its course of concerts and lectures on July 8 with a special program, A Musical Journey by Guy Maier. The course is to be given in three parts: piano and miscellaneous recitals by members of the faculty on Tuesdays and Thursdays, and lectures on contemporary novels by John Erskine on Wednesdays.

The series is designed to give students an opportunity of hearing standard works performed by leading concert artists. The recitals include programs in all types of vocal and instrumental literature. The lectures, excursions into modern literature, are intended to supplement the musical programs.

The participating artists include: Fraser Gange, baritone; Charles Hackett, tenor; Samuel Gardner, Sascha Jacobsen and Louis Persinger, violinists; Katherine Bacon, Sascha Gorodnitzki, Alton Jones, Muriel Kerr, Guy Maier, Arthur Newstead and Lee Pattison, pianists; and Hugh Porter, organist. The course is open to students of the summer school. The public is admitted by subscription.

Kurenko Invited to Sing for Wife of French President

Maria Kurenko, Russian soprano, was invited to participate in a concert given in honor of Mme. Albert Lebrun, wife of the President of France, on board the SS. Normandie on June 5. Mme. Kurenko was the only artist appearing on the program who was not of French birth.

KEITH FALKNER

ENGLISH BARITONE

ACHIEVES TRIUMPHS AT FESTIVALS

•

"One of the Really Great Singers of Our Day"

•

"A Supreme Artist"

•

Olin Downes in the New York Times, May 23, 1935

The singer most conspicuously in the frame last night was Keith Falkner. He treated his text with great clarity . . . His rhythm was exemplary. It was very striking to observe how naturally Bach's verbal phrases and musical investiture seemed to come, as one spontaneous expression from Mr. Falkner's lips. Nor did he ever force his voice or exaggerate a dynamic, or fail to produce tone artistically. He sang the Christ music with the *requisite simplicity, which is rare and high merit.*

Olin Downes in the New York Times, May 24, 1935

The third concert of the thirty-first Cincinnati May Music Festival was acclaimed with special enthusiasm by the public. The reference is to the "four serious songs" of Brahms, *nobly interpreted by Keith Falkner.*

His modesty as an artist *is equalled by his poise, his taste, his fine use of his voice.* He was not distracted by a fraction by the generally clamorous nature of the occasion. He sang the tragical and mystic reveries of Brahms with complete absorption as if he had been alone in his study. The songs finished, *long and persistent applause called the singer repeatedly back to the stage.* Mr. Falkner received the not merely respectful but enthusiastic tribute of his listeners.

Valeria Adler in the Cincinnati Post, May 23, 1935

The concert served to present to Cincinnati *a new and brilliant star, Keith Falkner, English baritone, who must be accorded the highest honors of the evening.*

Nina Pugh Smith in the Cincinnati Times-Star, May 23, 1935

Endowed with a fine voice, Mr. Falkner excels his natural gift of song through the fine quality of his artistry. His singing is a model of legato, of restraint, as becomes so solemn a subject. *Falkner has been much acclaimed, but none of the encomiums attached to him exceed his merits.*

George A. Leighton in the Cincinnati Enquirer, May 24, 1935

Matinee throng gives ovation to young Briton. *With a voice of rare merit, unblemished throughout its range, and under extraordinary control; with a dignity of person and musicianship consummately fitting such music as that which he essayed;* with a finish of detail that was the more marvelous in that the conception as a whole was not impaired; with phrasing that was a joy, and shading that took into account every interpretative value, *Keith Falkner sang these songs as only a supreme artist can.* Those who stayed away from Music Hall yesterday missed hearing one of the really great singers of our day.

Cincinnati Enquirer, May 24, 1935

Probably the greatest ovation was given to Keith Falkner—he was called back five times to acknowledge the ovation of the audience, which had been hushed as Falkner interpreted the songs in a full, rich voice that seemed to flow without effort to all parts of the large hall.

Nina Pugh Smith in the Cincinnati Times-Star, May 24, 1935

Again Mr. Falkner carried conviction to his hearers, less through the music he sang than through his excelling vocal art, his direct simplicity and candid personality. *The ovation given to Mr. Falkner brought him to the platform half a dozen times.* It seems a surety that Mr. Falkner will come again to Cincinnati, which *so greatly admires him.*

Cincinnati Enquirer, May 25, 1935

Keith Falkner, English bass-baritone, *one of the really great voices of the generation.*

Boston Herald, April 20, 1935

Keith Falkner sang with *great dignity and with simple eloquence.* It will be a pleasure to hear him later on in the festival.

Moses Smith in Boston Evening Transcript, April 20, 1935

As to the soloists, *the best singing came from Keith Falkner.* Mr. Falkner's sonorous bass voice was employed with the greatest expressiveness, yet always with the dignity which was obviously the first essential.

Warren Storey Smith in Boston Post, April 20, 1935

Mr. Falkner, who though a young singer is already *a bass of distinction.*

Boston Globe, April 20, 1935

The most distinguished of the soloists was Keith Falkner who sang with superbly simple and unaffected style.

Moses Smith in Boston Evening Transcript, May 6, 1935

Mr. Falkner sang with an expressiveness and beauty of voice which constituted one of the high points of the whole performance. *A performance that will remain long in memory.*

Boston Herald, May 6, 1935

His natural *voice is magnificent,* and his use of it wholly competent and in just the right manner for Bach.

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NEW YORK JUNE 15, 1935 No. 2863

Just six months away—December 16—is the opening of the Metropolitan Opera. Until then, public curiosity will be *poco a poco crescendo.*

—o—

Summer Melodic Prospects

The annual prospectuses of summer orchestral music reveal that there is a healthy activity in this important branch of artistic endeavor. As has been the case in previous seasons, the program for the Hollywood Bowl series in California includes events of major importance, comparable to any of the winter's offerings. Willem Mengelberg will return to the United States after an absence of some seasons to make his début on the Pacific Coast in the opening span of the Bowl concerts. Other symphony conductors to be heard there are Molinari, Klemperer, Iturbi and Ernest Schelling. Operatic and ballet events will enlist other important baton figures and interpretative artists. At Hillsborough, in the same state, the Woodland Theatre will be the scene of other concerts, by San Francisco orchestral players, under Hertz, Cameron, Iturbi and Richard Lert. Not least among the summer orchestral series is that planned for the Ford Bowl at the San Diego, Cal., Exposition, where a genuinely diversified program includes appearances by five ensembles from as many cities.

The Boston Symphony Orchestra, under Fiedler, is marking the fiftieth anniversary of its "Pop" concerts. Henry Hadley will conduct the second Berkshire Symphonic Festival in August, utilizing the New York Philharmonic-Symphony Orchestra and soloists in a program including a concert hearing of Die Walküre. The same orchestra is, of course, active in its annual New York summer series at the Lewison Stadium, with Iturbi and Hoogstraten officiating for symphonic programs three nights a week and Smallens leading operas and ballets on the remaining days. A new series this year is that of the outdoor concerts scheduled by the National Symphony Orchestra, of Washington, D. C., under Kindler. At Robin Hood Dell, in Fairmount Park, the Philadelphia Orchestra embarks on another extended course of symphonic and other programs. This does not, by any means, exhaust the possibilities for musical enjoyment, but captures only a few of the highlights.

Truly, the summer has ceased to be a "lean and hungry" season for musicophiles in the United States. May the series all be blessed by good attendance, and may their tribe increase.

Fleeing from Reality

One of the unfailing signs of a period beset with economic and spiritual woes is an attempt on the part of artists (responding to an insistent public demand) to provide an "escape" into the glamor of other days and other ways. The portents have been particularly strong in the last few years, especially since the crisis of 1929, not only in the realms of literature, drama, painting, sculpture, and the dance, but in that of music as well. The romantic novel with a historical background has had a vogue (*vide* Anthony Adverse), the playhouse has attempted to depart into the field of unreality but has only partially succeeded, and it is notable also that the "realistic" operas of a few years ago have been firmly but relentlessly banned by most foreign dictators.

Paris, the unfailing pulse of the artistic world, has seen some interesting examples of this tendency, according to Marc Blitzstein, writing on Theatre Music in Paris in a recent issue of Modern Music (New York). He says in part:

Paris is in full flight from reality again. You can state the situation, which is chronic, in two ways. You can say that culture and all it stands for appears periodically to be dying in Paris, and always a little something keeps alive which shoots up and saves the day; or you can say that Paris seems often about to break through to a period of openness and enlightenment, and then there comes a wave of the foulest, most provincial and catty kind of self-interestedness which blankets everything. The temper of 1900 Paris (haven of political refugees) was on the enlightenment side—the excited years after the war, too, childish and wasteful as they were. Examples of black Paris are 1914 (Jaurès and the War) and today. In all the luxury trades at the moment, prestidigitation of a flagrant and frank reactionarism is the typical resort. There are of course hordes of anonymous Frenchmen, who go to meetings at the Salle Bullier to hear André Malraux, who read surreptitiously at the Left bookshop on the rue Monsieur-le-Prince what they cannot afford to buy, who even upon occasion make demonstrations, in behalf of Thaelmann and Dmitroff. But in official circles the traditional guises of tolerance and liberalism ("French broadmindedness") have been scrapped.

Those emigré musicians from Fascist Germany who were not so loudly welcomed last year are this year even less welcome. Florent Schmitt, a a performance of Kurt Weill's Ballade de César (neither a good nor a bad song, and certainly nothing to worry Schmitt), arose and shouted: "We have enough bad musicians in France already, without having to import German-Jewish ones." This was complacently reported (not hushed up) by Comoedia, in whose pages twenty-two years ago Pavlowski defended the new Sacre du Printemps against chauvinistic attacks. . . . The general temper is of course less revealing than Schmitt's gesture; but fear and escape are just as apparent in the polite revivals of Offenbach and J. Strauss, in a gayer and wilder Bal de la Comédie Française, in the new Montmartre cabaret, 1900 chez Lajunie. The theatre is falling over itself in its attempt to pander to those whom the lackey reporters call "Paris"—the pleasure-seekers; it is being grimly coy and old-fashioned, it is saying over and over again, "This is the best of all possible worlds; things are lovely, things are fine." And most of the new music, which is theatre-music, has followed suit, and become the bald purveyor of graceful and meaningless tripe. . . .

In one field, however, the French are more progressive than their Anglo-Saxon brothers. This is in that of the motion picture, where composers are being commissioned to prepare special musical scores on a large scale. The cinema musical products are not, on the whole, an exception to the charge that the content of such music veers away from reality in most instances. The writer continues:

As to the movies, they have come in for considerable attention. Ten years ago it was the ballet; some generations before that the Opéra Comique; now it is the film. Diaghilev is dead; the Ballet Suédois is no more; Massine and Balanchine are in America or in the American market, and Lifar at the Opéra can put on only one or two new works a season. French music has always been dedicated to some aspect of the theatre ever since Lully; so movies are the logical answer. The film corporations have made it easy; they have been eager and anxious to have good composers set their films. The situation is so different from that in America as to warrant comment. The problem for the French producer is to make the best films possible, so as to compete with Hollywood, Elstree and Moscow; he needs the best music, so he has sought out the best composers available, and given each one carte blanche on an entire film. It is taken for granted by the French that their best composers are Auric, Milhaud, Honegger, Ravel, Poulenc. That these men are "modern" does not seem to worry anyone. In America, aside from one company in the East, movie-music is the compilation of a staff of arrangers and composers; when a single man is given a whole job, the conventional musician takes precedence over the "modern" one. . . . It is true that Ravel's Bolero has found its way here to the movies. I once thought they were its level. Now I see that it had better be scrapped for good and all. The movies pose a complicated and important music-problem, which wants apposite solution; the Bolero will never solve any problems, it will never be anything but a rank musical offense.

A return to reality would indicate that at least the patient had the courage to diagnose his malady. But in the cinema and radio, the two most potent agents of modern artistic transmission, as in the popular magazines of the day, the tendency is to gratify the spoiled patrons who desire to indulge in "wishful thinking." The first sign of a great and genuine musical creative artist such as Brahms on the horizon will be that he brings a freshening gust of truth into the art. His coming will be a menacing thing to many of the pseudo-artists, for at the sound of a new and genuine music, much of the meretricious will vanish before a comparison which it cannot stand.

—o—

The Bushel and the Light

"What profits it," asks W. J. Henderson in the New York Sun of June 1, "to be a supreme singer, pianist, or violinist, if you cannot sell your goods?"

The answer is simple. There is no cash profit, and achievement—in private—is its own reward. Art pays financial dividends to few, but spiritual return to anyone whom that satisfies.

"The world beats a path to the door of the best maker of mousetraps"—but first the world must know that his mousetraps are the best and then discover where his door is located.

Perhaps the mousetrap proverb is meant to imply that if one does superlative work and has infinite patience, nothing more is necessary to insure ultimate recognition and success.

Modern ways and practise have taught us better than that.

In music, not even the supreme performer or composer is able to climb to a top place without reaching the ear of the world. What chance then, have those who are not supreme, but belong to the band of the excellent? And how fares the legion of the merely competent?

Whether admirable or not, whether likeable or not, this is an era of publicity. Without it, success is not possible nowadays in commerce, politics, entertainment, creative or reproductive art, or any other line of endeavor.

Publicity is of two kinds, spontaneous and inspired. Often it is difficult to tell them apart. Usually the spontaneous publicity follows after the inspired has made the beginning.

In the domain of inspired publicity, advertising is the most useful kind, for it brings the most direct and speedy attention. Merit determines the final fate of the thing advertised, no matter what its nature. Musical art offers no exception to that rule.

Some of the "supreme" musical persons like to think that they do not advertise. If they are composers, their publishers advertise, and the printed music advertises. If they are performers, announcements of appearances, billboards, interviews, pictures, and critics' reviews do the advertising. In most cases, such advertising is local, and must be repeated all over the country to create profitable effect.

There was a time when some musical professionals thought it undignified and even unethical to advertise. That time is gone. In our period the right belief prevails that where there is no advertising, there is nothing worth bringing to public attention.

For those engaged in musical presentation of any kind, the Musical Courier, in this fifty-sixth year of its existence, still remains the ideal medium for advertising. It is not only the oldest musical journal, but also the best known nationally and internationally; the most widely circulated; the most comprehensive and authoritative.

Advertising for the 1935-36 season is beginning now. The Musical Courier has a staff of experts in all forms of publicity. Let them advise you in how to utilize your abilities, acquire results, and retain and increase them.

—o—

Orchestral Music Thrives in the Capital

Gladdening news from the nation's capital testifies to the fact that the present season has been one of encouraging achievement for the National Symphony Orchestra, of which Dr. Hans Kindler, eminent cellist, is conductor. Statistics which have been issued by the management record the fact that attendance is now twice as large as at the ensemble's inception three years ago, and that the audiences invariably numbered more than 3,000 at each concert during the past winter. Furthermore, the number of programs has been increased and plans are now being made to continue this expansion during the next season. A number of appearances have been made outside of the capital, including concerts in Baltimore, various cities of the Carolinas and at the University of Virginia, besides the regular series in Washington. In 1935-6 a longer tour of cities in the South is contemplated.

Coming at a time when a movement is on foot for increased governmental recognition of music, the fine achievement of the National Symphony Orchestra is particularly significant. The capital boasts an organization that has practically demonstrated its right to be considered a nucleus of such a development.

VARIATIONS

By Leonard Liebling

Not long ago the Academy of Arts and Sciences gave a New York dinner with Grace Moore as guest of honor and presented her with a gold medal in token of compliment for her performance in the successful film, One Night of Love.

Tullio Carminati, leading man in the picture, was interviewed after the dinner, and declared in part:

Of course, I don't think I was neglected in the furore over the film. After all, it glorified an American girl and Grace Moore was delightful in the rôle. I was greatly amused when, after I had kissed and embraced Miss Moore in all sincerity at the celebration, a few people expressed great surprise that we remained good friends. They thought I should resent the fact that I hadn't been mentioned at all, with regard to the award. I did feel somewhat hurt—but not on my own account. I do not think Director Victor Schertzinger got his due. And to my way of thinking, the director and the cameraman are the first two stars working on a picture. Then come the actors. No cast—no matter how important their names are—can come through with a good film if the director and photographer are poor. So, I'd have given Mr. Schertzinger a medal, too!

Might it be suggested innocently enough, that One Night of Love also has an author?

The author is in a class with the composer when it comes to getting a helping word—as the last line shows, in the subjoined quotation from William J. Henderson's essay in The Sun (New York) of June 1. However, the other lines in his piece of writing are no less timely and tart:

There is a peculiar type of ballyhoo which may be described as social. Admirable ladies of high social position, charming, gracious and filled with good intentions, often lend their support to musical performers with special leanings toward conductors. It is a singular fact that they almost always back the wrong horse. It has been irresistibly borne in upon this one observer of musical activities that these ladies labor under the delusion that their social position makes them authorities in the world of arts and letters. This delusion cannot be dispelled even in these days when it is convincingly evident that the common people have lost their reverence for society and do not exhibit even a fleeting curiosity about its leading personages.

The writer has heard the most amazing opinions expressed with an air of finality. The radically erroneous ideas of some of the social dignitaries would not be worth consideration, since their influence is confined to the social circle in which they originate, were it not that society still has a voice in the operatic world. That this voice will soon lose its power is certain, for the opera is rapidly becoming democratized. In fact the situation now plainly is that, if the social leaders insist on opera which the common people do not like, they will have to pay the whole cost of it and enjoy it in the solitude of their own exclusiveness.

This assertion applies principally to New York. Opera in most other places is not fully established and is largely in the hands of men and women who are conspicuous as factors in the general life of their communities rather than in the local smart sets. The social ballyhoo has only a fleeting importance. Because it is invariably engineered by ladies whose activities are faithfully recorded every day on the society pages, it achieves at least the immortality of the ephemeridae.

It should never be forgotten that this particular kind of ballyhoo is employed in favor of conductors and performers, but almost never in favor of composers.

The music critic of the New York American offered this in his Sunday article of May 26: "I had the horrible dream the other night, that a precocious child gave a double-bass recital and played it by standing on a step-ladder."

With due deference to all the scintillating tonal stars of radio, the most appealing broadcast I have heard in a long while, was that of the Dionne quintuplets when they celebrated their first birthday on May 28 and the air waves brought the music of their cooing and splashing as they took their evening tub.

A prominent pianist tells a breath taking story about his lively son, aged thirteen. The lad is an indefatigable autograph collector and set out to get the signature of Toscanini.

With juvenile directness he went to the door of the conductor's hotel apartment, and finding it unlocked, entered without knocking. The secretary jumped at him with a "What do you want?" Young X. explained his errand.

"Mr. Toscanini sails for Europe tonight," said the guardian, "and he's gone to the boat."

At that moment the illustrious one, wrapped in a dressing-gown, emerged from the bathroom. The boy stepped forward, held out his book, and began to speak, but the secretary interrupted him by telling Toscanini how the intruder had gained admittance, *sans ceremonie*.

"Impudence! Put him out," commanded the angry *maestro*.

However, when the insistent X. kept on with his request, Toscanini ran into his bedroom and slammed the door.

That was too much for the disappointed X., and he yelled at the keyhole: "Look here, I haven't committed a crime. I went to Professor Einstein's hotel, too, for his autograph. He was polite and gave it to me. And he's a much greater man than you are, Mr. Toscanini."

Then X. sprinted away, past the fainting secretary.

When the Japanese, master manufacturers of cheap *Ersatz* commodities, get around to duplicating and underselling American jazz, then this country is honorably compelled to go to war.

Donald Allen wishes Variations to know how he applies the titles of current plays and films in New York, to musical personages and happenings:

Fly Away Home—European artists and their gains leaving America.

Anything Goes—Famous artists doing Broadway tunes on the radio.

Petticoat Fever—Mash notes to tenors.

Accent On Youth—Ruth Slenczynski.

Ceiling Zero—Profits of symphony composers.

Parade—Unemployed musicians at the Emergency Fund headquarters.

Something Gay—Efforts of the Metropolitan Opera to be "different."

The Great Waltz—When Godowsky transcribes Johann Strauss.

Awake and Sing—American opera composers.

Personal Appearance—Collector for the installment piano, radio, and phonograph.

Knock On Wood—Bumping the critics' heads together.

The Young Go First—Uncle Schelling's concerts.

Weather Permitting—Stadium concerts outdoors.

Green Light—The Dragon's eyes in Siegfried.

Little Big Shot—Composer of a popular song hit.

Close Relations—Juilliard School and Metropolitan Opera.

Les Miserables—Modernistic composers.

Imitation of Life—Restorations of coloratura operas.

Waiting for Lefty—Pianist whose right hand is faster.

Four Hours to Kill—Götterdämmerung.

Escape Me Never—Rachmaninoff's C sharp minor Prelude.

Jumbo—I'd rather not mention their names.

Swellhead—Nor his, either.

The Children's Hour—Vienna Boy's Choir.

Thumbs Up—The public, on Kirsten Flagstad.

Air Hawks—Radio Censors.

The Case of the Curious Bride—Elsa in Lohengrin.

Stolen Harmony—Tin Pan Alley please write.

Men of the Hour—Bach, Beethoven, and Brahms.

G-Men—Fiddlers who play Bach's Air on that string.

Mr. Dynamite—Richard Wagner.

The Informer—Simon Snooper.

Transient Lady—Fame.

Travelling Saleslady—Dema Harshbarger.

Kind Lady—Elizabeth Sprague Coolidge.

The Old Maid—Parsifal.

Brooklyn, N. Y., June 9, 1935.

Dear Variatons:

I See That—an open air performance of Aida is to be given on June 16 at the Yankee Stadium (baseball grounds) in New York. Also, the announcements promise the cooperation of live elephants.

Are they to sing, or do they take the trumpet parts? Under all circumstances, however, they have thick enough hides to be able to take any kind of criticism.

Furthermore, according to tradition, they won't make any mistakes of memory.

As the scene of the event is the home of baseball, I feel sure the cast will give a striking account of themselves, stay on pitch and score some real hits, with the possibility of a long run if the box office results justify it.

By the way, the first and second basses ought to feel very much in the picture, and score well in their innings.

The critics are born umpires, anyway, so their job is in keeping with the occasion.

Well, here's for no fouls and a merry elephantiasis.

Yours untruly,
T. E. F.

P. S.—I forgot to mention that the conductor will use a bat-on.

The Metropolitan Opera has decided to continue along old lines. What did this department tell you?

And alas, I was about to suggest to them that a splendid modernizing touch would have been, in the first act of Parsifal, to substitute the deceased swan with the murdered Blue Eagle.

This of course is the place for M. B. H.'s paragraph: "The decision of our Supreme Court regarding the legality of NRA, offers the chance for an appeal to that august tribunal, to dissolve the code under which Leopold Stokowski bars listeners from entering his concerts or applauding, between the movements of a symphony."

The main thing we have learned from our short-wave set is that nearly every country in the world is full of sopranos.— GRAND RAPID, KAN., PRESS.

Almost the month's worst comes from N. W. who postcards: "So the Metropolitan is to install an airplant. It is a good idea. They have been needing new airs there for a long while."

Quite the month's worst, from J. P. F.: "Theme song for the Bank Bandits' National Association, from Wagner's Tannhäuser—'Thou Treasured Haul.'"

Grrrrr! Bang! Slam!—That noise was the shutting down of this desk until next September.

EDWARD JOHNSON ARRIVES IN ITALY.
Is Greeted by Tenors Who Might Be Persuaded to Sing at the Metropolitan.

I See That

Among those sailing on the first return voyage of the SS. Normandie on June 7 were Mme. Ganna Walska, Mme. Alma Clayburgh and her daughter, Mrs. Artur Bodanzky, Mr. and Mrs. Berthold Neuer, Gladys Axman and her husband, William Taylor.

* * *

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, and Mrs. Goossens sailed on the SS. Britannic, June 1.

* * *

Quinto Maganini, conductor and composer, appeared as guest on Eddy Brown's "Master of the Bow" program over WOR on June 10, conducting his Ornithological Suite.

* * *

Emilio de Gogorza, baritone and vocal teacher at the Curtis Institute of Music sailed for Holland on the SS. Statendam, June 4.

* * *

Ruth Posselt, violinist, gave a concert for the Maine Federation of Music Clubs in Portland, Me., on June 7.

* * *

Gustav Schützendorf, baritone, and his wife, Grete Stueckgold, soprano, sailed on the SS. Deutschland on June 5.

* * *

Marie Miller, harpist, and Cecil Arden, soprano, were soloists for the Woman Pays Club at the Hotel Warwick, New York, on May 27.

* * *

Among musicians sailing from New York on May 25 by the SS. Rex were Giovanni Martinelli, Giuseppe Sturani and Mrs. Sturani, Andre Polah and Colette D'Arville.

* * *

Mary Lewis and her husband, Robert L. Hague, left New York for Europe, May 22, on the SS. Manhattan.

* * *

Gina Pinnera included Grace Leadenham Austin's Sleepy Land in her group of American compositions at Town Hall, New York, on May 25.

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On the SS. Bremen, leaving New York May 28, were Edward Johnson, Anna Schoen-René and Keith Falkner.

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Else Zeidler, artist of the Etelka Gerster School of Singing in Dresden, was heard in a program of Lieder and ballads at the Gesellschaftshaus on May 4. Prior to that the singer sang in recital.

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The annual meeting of the American Guild of Organists took place at the Beethoven Association, New York, on May 20. Warden Doersam was reëlected. Reports of committees were favorable, and there are increased applications for membership.

* * *

Fiorenza Johnson, daughter of Edward Johnson, general manager of the Metropolitan Opera, was among the passengers sailing on June 1 on the SS. Conte Grande.

* * *

For the June 11, 18 and 24 Hall-Gruen broadcasts over WTAM (Cleveland), Eugene Bossert is replacing Frances Hall, who, however, will resume this series with Rudolph Gruen in July.

OBITUARY

Josef Suk

PRAGUE.—Josef Suk, eminent composer and violinist, died here on May 29 at the age of sixty-one years. Considered one of the outstanding Czech composers of the present day, Suk was influenced by the musical style of Dvorak, whose pupil and son-in-law he was.

Born in Krecovic, Bohemia, January 4, 1874, he first studied with his father and later at the Prague Conservatory, where his teachers included Bennewitz, Knittl, Stecker and Dvorak. After his graduation he was instrumental in founding the notable Bohemian String Quartet in 1892, of which he was the second violinist. He had also appeared extensively as an orchestral conductor. Perhaps as a result of his interest in string ensemble playing, Suk's chamber works were important among his output. His principal compositions include two symphonies, of which the second, Asrael, is particularly well known; the symphonic poems Praga, Ein Sommermärchen and Zrani; Dramatic Overture and that to A Winter's Tale of Shakespeare; incidental music to the drama Raduz and Mahulena; Scherzo Fantastique; Fantasie for violin and orchestra; Serenade for string orchestra; Pod Jabloni (Under the Apple Tree) for alto, chorus and orchestra; two string quartets, piano quartet, trio in C minor, piano quintet, Elegie for piano trio; various choruses and works for piano and for violin.

He edited posthumous compositions of Dvorak for publication. His wife, the daughter of Dvorak, died in 1905. R. P.

Jacques Urlus

NOORDWIJK, HOLLAND.—Jacques Urlus, eminent Wagnerian tenor, died here on June 6. He was born in Amsterdam in February, 1868. He studied at Tilburg and Utrecht, and later with Hol and Noltenius, also at the Amsterdam Conservatory. He made his début in concert at Utrecht at the age of nineteen, after which he began his dramatic studies. His operatic début was made in Pagliacci at Amsterdam in 1894. He sang there until 1900, when he was engaged by the Leipsic Opera, of which he was a member for many years. He also sang as guest at Bayreuth, at Covent Garden and at the Paris Opéra. From 1912 to 1917 he was a member of the Metropolitan Opera in New York. His repertoire included many heroic tenor rôles, and he was especially notable for Wagnerian parts. In later years he had lived in Holland. He was married and had five children. Urlus had received decorations from the Queen of Holland and from other governments. R. P.

Mrs. Frederick Delius

LONDON.—Mrs. Frederick Delius, widow of the English composer, died in a nursing home here on May 28. Mrs. Delius, the former Jelka Rosen, painter, had accompanied her husband's body from France when it was reburied in the Limps Field, Surrey, churchyard. During the journey she contracted pneumonia and was too ill to attend the memorial services held for her husband. A gramophone record of his music was played and Sir Thomas Beecham's oration at the grave conveyed to her sickroom by wireless.

Born in Belgrade of Danish parents, she first met Delius while both were students in Paris. She later gave up her promising art career to be his constant companion following his blindness and paralysis. Delius died June 10, 1934. Her body will be interred beside his in Surrey. R. P.

Max Smith

KEENE VALLEY, N. Y.—Max Smith, formerly a New York music critic, died at his home here on June 7. He had suffered a stroke a year and a half ago and had been in failing health since that time. He was sixty years old.

Thomas Max Imhof Smith was born in New York, December 26, 1874, the son of Dr. Normand Smith, an accomplished musician as well as a physician. He began his musical studies at the age of eight years, and later went to Europe, where he was a pupil of Buchmayer, Stenz and Schoepfer in Dresden, and of Tivendell at Cassel. He returned to this country and entered Yale where he resumed music studies under Horatio Parker and Samuel Sanford. After his graduation from Yale, he studied law at Columbia University and was admitted to the bar in 1901.

Mr. Smith was music critic of the New York Press from 1903 to 1916, when he joined the New York American as head of its music department. He resigned the latter post in 1923. During recent years he had served as foreign musical correspondent for the New York Herald Tribune. He had been a close friend and adviser of Arturo Toscanini, with whom he was associated as personal representative for several years. He is survived by his wife, Mary Hardy Smith, whom he married in 1909. R. P.

Mrs. George B. Carpenter

CHICAGO.—Mrs. Laura Boone Carpenter, prominent in musical activities in Chicago, died at Norfolk, Va., recently, at the age of eighty-six years. She was born in Chicago, the daughter of Levi Day Boone, at one time Mayor of this city, and was the widow of George B. Carpenter, Chicago music critic, who died in 1888. She succeeded her husband as director of the Central Music Hall. Besides being a skilled singer and pianist, Mrs. Carpenter was for many years music critic for the Chicago Evening Journal, and a member of the Chicago Symphony Orchestra Association at its foundation. She is survived by a daughter, Mrs. John B. Mills of Norfolk, Va., and a son, George of Medford, Ore. R. P.

Charles W. Dodge

MILWAUKEE, WIS.—The death of Charles W. Dodge, aged eighty-seven, removes one of the musical founders of this city. Pianist, teacher and organist, he was active in promotion of many musical organizations, including the Civic Music Association of which he was one of the founders and former president. He served as accompanist for the Arion musical club nearly half a century, was the first Wisconsin boy to study abroad and at eighty-five played his final public recital. He was long prominent as a teacher.

J. E. McC.

Perry J. Averill

Perry J. Averill, baritone and voice teacher, died in a New York hospital on June 6. He was seventy-two years old, and a native of New Haven, Conn. He studied with Randegger, Van Der Stucken and others, and made his operatic début in Boston in 1895. Later he appeared widely in English and Italian opera, oratorio and concerts, and had been soloist at All Saints' and St. Bartholomew's churches in New York. He was a former vice-president of the National Association of Teachers of Singing, and member of the committee on musical programs of the MacDowell Club. Mr. Averill was unmarried. A brother, Walter, of Hannibal, Mo., survives.

Mrs. Henry Tietjens

ST. LOUIS, MO.—Mrs. Henry Tietjens, prominent as a sponsor of musical activities, died at her home in this city on May 30. She was ninety years old. Born Mary Bierbaum, and a native of Germany, she came to St. Louis when she was twenty-three years old. She had been a music teacher in the banking family of Loewenstein in Brussels. Her husband, Henry Tietjens, a grain merchant, died in 1920. One of her surviving children is Paul Tietjens, New York composer. R. P.

John W. F. Harrison

TORONTO, CAN.—John W. F. Harrison, organist and music teacher, died at his home here on May 30. Mr. Harrison had been musical director at Whitby Ladies' College and organist at St. Simon's Church here for twenty years, as well as a member of the teaching staff of the Toronto Conservatory. He was born in Bristol, England, and came to Canada sixty years ago. He is survived by a daughter, Mrs. Frances Ord of this city. R. P.

Mrs. Frances Earl Watkins

SOUTH ORANGE. N. J.—Mrs. Frances Earl Watkins, for many years a director of the South Orange School for Music and vice-president of the Music Teachers Association of the Oranges, died suddenly in New York City on May 22. She was fifty-two years old and the widow of Howard Watkins, an engineer. She leaves a son and daughter and a brother and sister. R. P.

Sir Harold Boulton

LONDON.—Sir Harold Boulton, widely known in musical circles, died on June 2 at the age of seventy-five years. He was a director of the Royal Academy of Music and an Ovate bard of Wales, as well as a prolific writer of lyrics. He had edited several musical volumes, and was president of the Scottish Literature and Song Association of Aberdeen. R. P.

William E. Newman

WICHITA, KANS.—William E. Newman, father of Kathryn Newman, coloratura soprano, died here on June 3. Mr. Newman was sixty-four years old. K. B.

Emilio Volpi

ATLANTA, GA.—Emilio Volpi, teacher of voice, died at his home in this city on May 19 at the age of fifty-one. Mr. Volpi was born in Trieste, Italy. He had lived in this country for many years, during which time he had been connected with several opera companies. His wife, also a singer, and a son survive. R. P.

A. G. Gulbransen

CHICAGO.—A. G. Gulbransen, prominent piano manufacturer in Chicago for the last twenty-five years, died on May 14. He was seventy-four years old. Mr. Gulbransen's wife died only a month ago. He is survived by two brothers, Hans and Christian.

R. D.

Mr. and Mrs. Milton Weil

PARIS.—Milton Weil, former owner of Mu.ical America, died on May 24 in the American Hospital here. His wife's death preceded his by twenty hours. R. P.

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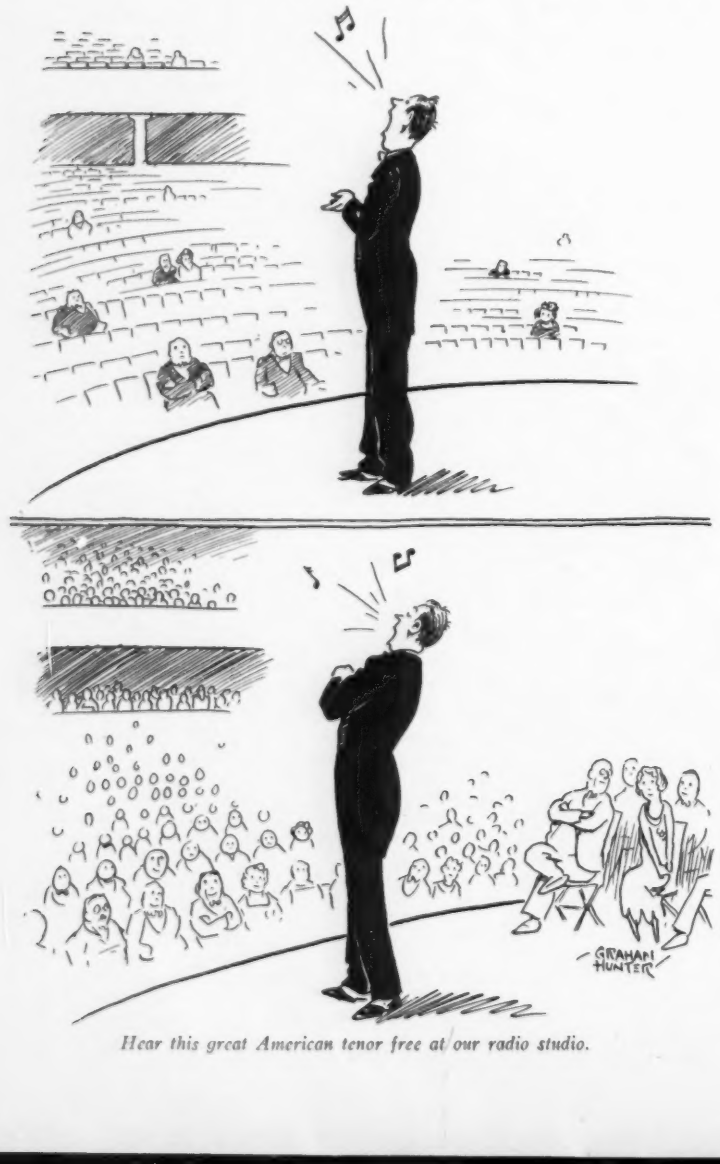

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Musicales

Institute of Musical Art Spring Concert

On May 25 the preparatory department of the Institute of Musical Art of the Juilliard School of Music, New York, gave its spring concert, a program of compositions by Bach and Handel in honor of the 250th anniversary of the birth of these composers. The young performers ranged apparently from about six to fourteen years in age. The processional was the march from Handel's Joshua, played on the organ. The classes in choral singing (Belle Julie Soudant, conductor) then were heard in a Bach choral (words by George Herbert). The first group also included Handel's Where'er You Walk (arranged by Clough-Leighter), with Joseph Green and Marshall Wrubel as the soloists. The performance was creditable, unison being preserved and style well followed.

Eugene Jacobowsky, young violinist, won applause for his skillful musicianship in Handel's sonata in G minor. A two-piano team, Dolores and Ruth Patiky, gave intelligent, accurate and enjoyable exposition to Korsakoff's arrangement of three Handel dances. Students of Dalcroze Eurhythmics then appeared in three Bach passages, showing grace and understanding in interpreting the music in motion. The participants were Mildred Goldstein, Joy Moss, Charlotte Peterson, Beatrice Jordan and Pearl Rosenzweig.

Bach's concerto in G minor, arranged for violin and piano with string accompaniment, had for the able violin soloists Anahid Ajemian, Eva Kolker and Burton Fisch. The toy orchestra, always an interesting group, reaped laurels for their playing of a march by Bach and a minuet and bourrée by Handel.

Bach's French Suite in E enlisted in its eight divisions the excellent piano talents of Billy Himberg, Arthur Ferranti, Lewis Teicher, Lilly Miki and Jeanne Rosenblum, each of whom had a turn at the keyboard.

The only departure from the music of the anniversary composers was a group of original songs by students of the preparatory department. These were sung by a choral group, with the composers at the piano, and comprised Silver (Jean Frank), To the Summer Sea and Shadow March (Sari Cohen), The Bird in Green Acres and Youth (Leonard Eisner) and Tartary and The Mysterious Cat (Barbara Holmquest). The songs showed remarkable atmospheric feeling and were melodious and neatly constructed. The Mysterious Cat is a part-song, an ambitious and effective effort. The orchestra of the preparatory department, under the conductorship of Louis Bostelmann, ended the program with a spirited exposition of the ballet scene from Handel's Alcina. A large and highly enthusiastic audience filled the Juilliard Auditorium for this occasion. M. L. S.

* * *

Norma Mathis Piano Recital

The Knabe Salon was crowded on June 2 to hear a recital of piano works by classic, romantic and modern composers performed by Norma Mathis, seven years old, but musically advanced far beyond her age. Her rhythm, coloring and memory astonished hearers. She played seventeen pieces, clean-cut technic and musical feeling being present in everything. From Mozart (sonata in C), through Handel, Scarlatti, Bach and Grieg, she seemed equally at ease in all. Schumann's Merry Farmer and Knight Rupert were well played, and the concluding preludes and study by Chopin brought her technical attainment to the fore. She was heartily encored. Pina Paterno, soprano, assisted in songs by modern composers. F. W. R.

* * *

Marcel Dick and Roger Sessions in Benefit for New Music School

A joint recital by Marcel Dick, viola player, and Roger Sessions, pianist, was given at the Barbizon on May 28 for the benefit of the Scholarship Fund of the New Music School and Dalcroze Institute. The audience was a large one and included a number of prominent musicians. The program included Brahms' sonata in F minor, op. 120, No. 1, for viola and piano; Mark Brunswick's Fantasy for viola solo (dedicated to Mr. Dick); Hindemith's sonata for viola solo, op. 25, No. 1, and Ernest Bloch's suite for viola and piano.

The comparative rarity of solo recitals on the viola made this a more than usually interesting event, especially as it also presented a survey of older and recent works for this instrument. Mr. Dick showed himself to be a skilled and sympathetic performer, sensitive in his response to the various composers' idioms and technically well grounded. The handicaps of a warm and humid evening, none too kind to strings, were overcome in brilliant fashion. The Brahms was played with excellent ensemble by the collaborating artists, Mr. Sessions setting forth the piano part with authority and ripe musicianship. Much interest was manifested by the audience in the three representatve modern works, two of them by American composers. Applause was enthusiastic and prolonged. R. K.

* * *

New York Civic Orchestra Heard

Eugene Plotnikoff, conductor, provided an all-Russian program for the May 22 concert of the New York Civic Orchestra at the American Museum of Natural History, New York. Kalinnikoff's little-known symphony in G minor, containing much essentially Russian melodiousness and vigor, began the concert. A Night on Bald Mountain (Moussorgsky), Nenie (Liadoff), and Dance des Buffons (Rimsky-Korsakoff) completed the orchestral items, providing for Mr. Plotnikoff varied opportunities to bring out the joy, melancholy and rough humor inherent in the works. Ruth Epstein, harpist, performed Zabel's concerto in such manner as to win prolonged applause. Her technic, tone and temperament combine to make her a successful soloist. She added an encore. The concert was repeated on May 26 at the Lexington Avenue branch of City College. F. W. R.

* * *

Madrigal Society Luncheon Program

The Madrigal Society (Marguerite Potter, founder-president) held its annual luncheon at the Hotel Great Northern on May 25. The speakers were Henriette Weber, Kitty Cheatham, Mrs. Albert L. Page, president of the Century Theatre Club, Horace Johnson, Sandor Harmati and John Worth. In a musical program after the luncheon, Mr. Worth's fine tonal setting of Robert Browning's poem In a Gondola was excellently presented by Dorothy Dell Porter, soprano, A. Le Roy Baker, tenor, and Marguerite Potter, reader. This was followed by Lois Bannerman, harpist, who played works of Rameau and Tournier. John Probyn, baritone, concluded the program by singing an old Welsh hymn, Resurrection, and Bruno Huhn's Invictus. He also offered a dramatic reading of the farewell scene between Cardinal Woolsey and Thomas Cromwell from Shakespeare's Henry VIII. All of the artists ably accompanied by Esta Pike, were enthusiastically applauded for their musicianly interpretations and effective presentations. H. J.

* * *

Greco and Epstein Appear as Harp Soloists

Yolanda Greco and Ruth Epstein, harpists, were the soloists at a concert by five harpists at the New York College of Music on June 6. Miss Greco performed the Romantic Suite and Miss Epstein, the Adirondack Sketches, both by their teacher, A. F. Pinto. Miss Greco proved herself a brilliant player, and Miss Epstein recalled her success in recital at Town Hall, New York. Others on the program of standard original and transcribed works were Elizabeth Blewitt, Ruth Seidemann and Albina Cellai. Skilful arrangements played were by Pinto; they included works by Brahms, Debussy, Liszt, Saint-Saëns, Handel and Reger. F. W. R.

* * *

Tollefsen Conducts Chorus and Orchestra

Carl H. Tollefsen conducted the chorus of twenty young women, and the orchestra (both sexes) of forty performers, of the Flatbush Teacher Training School, Brooklyn, N. Y., on May 20, at Flatbush Congregational Church Chapel. Beginning with the overture to The Merry Wives (Nicolai) the players showed fine spirit, with incisive strings and capable wind instruments. Three dances from Nell Gwyn (German) were played with taste; two excerpts by Grieg likewise were played well, receiving warm applause.

Chorus numbers included works by Bohm, Dvorak, Speaks (Morning), Mendelssohn (I Would That My Love), McCollin and Wilson, all sung with excellent style and good enunciation, closing with The Evening Star and Pilgrims' Chorus (Wagner), which, accompanied by the orchestra, ended the program with stirring climax. Augusta Tollefsen, pianist, played works by modern composers with *bravura* and graceful sentiment. Her own Vague Memories, somewhat modernistic, caught and held attention, and she added Chopin's C-sharp minor waltz as encore. Alvah Nicholls, baritone, delivered songs in English in hearty style, and was encored. Maria Devries was at the piano for him and for chorus items, showing herself to be an accurate and sympathetic accompanist. F. W. R.

* * *

Franco-Durieux-Van Bommel Musicale

Well-known Hollanders prominent in the music of the metropolis collaborated in a musicale at Greenwich Music School on May 31, paying honors to one of their number, Johan Franco, composer-pianist, whose matrimonial engagement to Harriet Cook was announced. Willem Durieux, cellist, and Jan VanBommel, baritone, were the others.

Mr. Franco performed Debussy pieces quite in the spirit; Mr. Durieux played a Bach suite with Anne Hull, pianist, hostess of the occasion, and Mr. VanBommel gave serious, sentimental and humorous Dutch songs in costume. Later Mr. Durieux showed himself a virtuoso on the Musical Saw. Mr. Franco gave his own sonata of extremely modernistic music, full of unresolved chords of the thirteenth and half-tone chords. F. W. R.

(*Continued on page* 31)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

JUNE

May 4—June 15	**Berlin**	**Schütz, Bach and Handel Festivals**
May 10—June 14	London	London Music Festival (BBC)
May 26—July 7	Paris	Italian, German, French, and Spanish Galas at Paris Opéra
May 27—June 29	Glyndebourne (England)	Mozart Festival (opera and concerts)
June 1—15	**Prague**	**German Opera Festival**
June 2—15	**Berlin**	**Wagner Festival**
June 2—30	**Vienna**	**Vienna Festival Weeks**
June 8—23	**Budapest**	**Spring Festive Weeks**
June 11—15	**Halle**	**Popular Handel Festivals**
June 12—15	**Königsberg**	**Choral Societies Festival**
June 14	Palma de Mallorca	Chopin Piano Music
June 14—16	**Stockholm**	**Swedish Choral Festival**
June 14—16	**Wiesbaden**	**Church Music Days**
June 15	Palma de Mallorca	Song Festival
June 15—19	**Düsseldorf**	**Music Week**
June 15—22	Canterbury	Canterbury Cathedral Festival
June 16	Valldemosa	Homage to Chopin
June 16—24	**Leipsic**	**Bach Festival**
June 18—29	**Zürich**	**Bach Festival**
June 19	Paris	Le Mystere de la Passion, at Notre Dame
June 20	**Olot, Spain**	**Typical "Sardena" Festival**
June 20	**Pontevedra, Spain; Granada; Burgos; Laguna**	**Corpus Christi-Popular Dance and Song Festivals**
June 20—23	Paris	Gala of Military Bands from Ohio and Norway
June 20—July 1	**Bonn**	**Beethoven Festival**
June 20—July 14	**Dresden**	**Opera Festival**
June 21—23	**Breslau**	**East Germany Singing Festival (30,000 singers)**
June 22	**La Granja, Spain**	**"Segovianos" Festival**
June 22—26	**Tarragona**	**"Fallas Romanas" Festival**
June 25	Paris	Retrospective Pageant: Overseas France
June 24—29	**Segovia**	**Folk-song and Dance Festival**
June 27—28	**Prague**	**Bruckner Festival**
June 29—July 9	**Basel**	**Federal Choral Festival**

JULY

July 1—15	**Catania, Sicily**	**Bellini Festival**
July 1—15	**Santander**	**Symphony Orchestra Festival**
July 7, 14, 21 and 28	**Interlaken, Switzerland**	**William Tell Festival Plays**
July 7	**Lesaca, Spain**	**Dance Festival**
July 15—20	London	International Folk Dance Festival
July 19—21	**Wiesbaden**	**Singing Festival (20,000 singers)**
July 20—29	**Markneukirchen**	**Music Week and Instruments Exposition**
July 20—30	**Detmold**	**Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival**
July 22—August 3	Haslemere	Dolmetsch Old Music Festival
July 23—27	**Würzburg**	**Mozart Festival**
July 24	**Segovia**	**Regional Dance and Costume Festivals**
July 24—August 27	**Munich**	**Wagner-Mozart Festivals (Strauss Weeks, August 15-27)**
July 25	**Valencia**	**Typical Dance Festival**
July 25	**Valcarlos, Spain**	**Spectacular Festival of Dances of Southern Navarra**
July 25	**Elizondo, Spain**	**Basque Song and Dance Festival**
July 25—27	**Linz**	**Bruckner Festival**
July 27—29	Orange, France	Aristophanes-Gluck-Debussy Festival
July 27—September 1	**Salzburg**	**Salzburg Festival**
July 27—29	**Lucerne**	**Federal Music Festival**
July 28—August 8	**Zoppot**	**Woodland Opera (Rienzi-Meistersinger)**
July 31—August 8	**Vichy**	**Wagner Festival**

AUGUST

August 2	**Pollensa, Spain**	**Typical Song-Dance Festival**
August 4, 11, 18 and 25	**Interlaken, Switzerland**	**William Tell Festival Plays**
August 5—10	Caernarvon, Wales	Welsh National Eisteddfod
August 8	**Huesca, Spain**	**Jota Festival**
August 10—October 5	London	Promenade Concerts
August 14—19	**Betanzos, Spain**	**Typical Song-Dance Festival**
August 15	**Jativa, Spain**	**Typical Dance Festival, Concerts, and Musical Competitions**
August 15	**La Alberca, Spain**	**Regional Costumes and Customs Festival**
August 15—29	**Halle**	**Handel Fortnight**
August 16—18	**La Bisbal, Spain**	**"Sardanas" Festival**
August (dates to be announced)	**Bilbao**	**International Orchestra Competition**
August (dates to be announced)	**La Coruna, Spain**	**Gallician Song and Dance Festival**
August (dates to be announced)	**Sepulveda**	**Regional Song Dance, and Concert Festival**
August 19—26	**Vichy**	**International Music Congress**
August 31—September 1	**Rudolstadt**	**Historical Music Celebration**

SEPTEMBER

September 1—30	**Canary Islands**	**Folk Festivals**
September 1 and 8	**Interlaken, Switzerland**	**William Tell Festival Plays**
September 1—6	Worcester (England)	Three Choirs Festival
September 2—6	**Carlsbad**	**Festival of International Society for Contemporary Music**
September (dates to be announced)	**Gothenburg, Sweden**	**Choral Festival**
September 8	**Salamanca**	**Regional Dance and Costume Festival**
September 8	**Ochagabia, Spain**	**Festival of Most Ancient Spanish Dances**
September 11	**Barcelona**	**Catalonian Folk Festival**
September 17	**Belorado, Spain**	**Peasant Dance Festival**
September (dates to be announced)	**Cadiz**	**Festival of Dances and Concerts**
September (dates to be announced)	**San Sebastian**	**Week of Basque Dances**
September (dates to be announced)	**El Escorial**	**Folk Festival**
September 23	**Catania, Sicily**	**National Choral Convention**
September 28—29	**Donaueschingen**	**New German Folk Music Festival**
September 29—October 6	**Carlsruhe**	**Singing Festival**

OCTOBER

October 11—13	**Kassel**	**House Music Days**
October 20—27	**Magdeburg**	**Bach-Handel-Schütz-Telemann Festival**

NOVEMBER

November 17—24	**Dresden**	**Felix Draeseke Festival**

Spring Concert Season Concluded With Brilliant Programs in Atlanta

Virgil Fox Heard in Recital under Auspices of State A. G. O. Chapter —Annual Spring Festival of School Music Held

ATLANTA, GA.—The concert season, during which internationally known artists have been presented in Atlanta, ended with the recital by Virgil Fox, brilliant young virtuoso organist, who was presented by the Georgia Chapter of the American Guild of Organists on April 29 at the First Baptist Church. Some of the most memorable organ playing ever heard here was that of this young artist who won the National Federation of Music Clubs Contest in 1929 by unanimous vote of judges. The organist's other Georgia engagements included Shorter College at Rome, Ga., where he was presented by Wilbur H. Rowand, Dean of the Georgia Chapter of A.G.O., and at Macon, Ga., where he was sponsored by the recently formed chapter of this organization.

In presenting two noted organists such as Virgil Fox and Palmer Christian this season, the state chapter of the national organization, now celebrating its twentieth anniversary, takes on additional significance. Another activity of the guild was the organ contest which attracted contestants from several Southern states and as far north as Pittsburgh, Pa. Joseph Ragan, F.A.G.O., was the chairman of the competition which resulted in the award for advanced organ playing being given to Emilie Parmalee of Atlanta.

National Music Week, with Evelyn Jackson, president of Federated Music Clubs of Georgia, as chairman, was celebrated in Atlanta with more than usual zest. Churches, schools, clubs, orchestras, bands, conservatories of music and private studios observed the week by presenting many programs. This was preceded by National Dance Week with the festival spirit prevailing for a fortnight here.

SPRING FESTIVAL OF SCHOOL MUSIC

The Annual Spring Festival of School Music occupied two evenings and attracted almost capacity audiences to the Atlanta Auditorium to hear 1,500 elementary school students and about 800 high school pupils sing. Mendelssohn's oratorio, Elijah, was sung for the first time by high school students, under the direction of Lawrence G. Nilson, director of music in Atlanta schools.

Emory University Glee Club and Little Symphony Orchestra, directed by Malcolm H. Dewey, gave the most elaborate of their eighteen seasons of concerts at Glenn Memorial with Minna Hecker, soprano, as guest artist of the glee club. Francis Nunn, president of the glee club; Milard Lewis, Robert Blackwell, Ben Thebaut and Ralph Gibbs, pianist, were soloists from the club membership.

A program of French music was given recently by Emory Little Symphony Orchestra in recognition of the gift of orchestral scores of modern French music made by the French Government through the consul, Charles Loridans.

The series of Sunday Vesper concerts, inaugurated by the pastor of Glenn Memorial, Rev. N. G. Long, was concluded on May 26, when the vested choir of fifty voices of St. Luke's Episcopal Church (Hugh Hodgson, organist and choir-master) sang a program from famous sacred works.

SCHOOL AND COLLEGE EVENTS

Commencement programs at the Atlanta Conservatory of Music and at the Morgan-Stephens Conservatory of Music featured the week beginning June 5, when graduates in piano, violin and voice were presented in recitals.

Brenau College presented the Polish pianist, Franciszek Zachara in a piano recital on June 2, as a part of the commencement program.

Agnes Scott College Glee Club, under the direction of Lewis H. Johnson, head of the voice department, gave Pirates of Penzance by Gilbert and Sullivan during the commencement season at this college. The perennial composers have been in favor here this spring. The Alberta Summer Opera Company sang Pinafore a few weeks ago as their spring production.

Shorter College presented several piano students in graduate recitals in May, from the classes of Unnie Kristina Ramsey, head of the piano department of the college.

PIANO ENSEMBLE CONCERT PLANNED

Auditions for the Georgia Piano Ensemble concert (Mabelle S. Wall, chairman), which will be given on October 4, brought many residents of Georgia cities and towns to Atlanta on May 11, 31, and June 1, as well as from colleges. A program which has been planned to include some 200 pianists, in both large and small ensembles, is expected to draw an even larger audience than the one presented last season.

The Buckhead Orchestra (Enrico Leide, conductor) is beginning the summer series of outdoor concerts on June 16, when Claire Harper, violinist and winner of second place in the National Federation Music Club contest held at Philadelphia, is to be the soloist. Miss Harper, who is of the Atlanta Conservatory faculty, was sponsored by the Atlanta Music Club (Mrs. Harold McKenzie, president). Franciszek Zachara, Polish pianist who gave a Town Hall concert in New York last season, will be soloist with the orchestra on June 23. M. S. W.

Duluth Orchestra and Chorus Presented

Verdi's Requiem Sung under Baton of Paul Lemay—Symphonic Programs Broadcast over Nation-wide Chain

DULUTH, MINN.—The Duluth Civic Symphony Orchestra (Paul Lemay, conductor) combined with the Duluth Civic Symphony Chorus on May 24 to present Verdi's Requiem. This was the first appearance of the 250-voice chorus recently organized and trained by Mr. Lemay. Soloists were well-known local singers: Myrtle Hobbs Johnson, soprano; Eileen Ristine, contralto; Sidney Morterud, tenor; George Suffel, baritone. Considering the newness of the ensemble and the magnitude of the work performed, the presentation was commendable and the musical public of this city was appreciative of the opportunity to hear the Requiem. Passages for full chorus and orchestra were especially thrilling. Myrtle Hobbs Johnson, in her solo with chorus in the final Libera Me, did particularly fine work, displaying a pure, impersonal tone which she projected in her recitative in a musicianly manner.

This last concert closed the symphony season with the exception of the four national broadcasts which will have been completed by the time this notice appears. On May 20 the first of four scheduled broadcasts over the NBC chain included the Merry Wives of Windsor Overture (Nicolai), the Largo from the New World Symphony (Dvorak) and the Dance of the Comedians from The Bartered Bride (Smetana). The second presented Elsa Anneke, local pianist, as soloist in the first movement of Robert Schumann's concerto in A minor, other selections being the overture of Die Fledermaus (Johann Strauss) and of Russlan and Ludmilla (Glinka). Future broadcasts were scheduled to include Negro Parade by Lamar Stringfield and a choral version of Finlandia sung by the symphony chorus.

MUSIC WEEK EVENTS

National Music Week was observed in this city by a spring festival presentation by the music department of the Duluth public schools on May 10. More than 1,000 junior and senior high school pupils took part in a program of folk-songs and dances. The same week the International Institute of the Y. W. C. A. sponsored a spring festival of songs and dances of many nations. This production was directed by Mrs. John Wray Young of the Duluth Little Theatre. L. T.

Verdi's Requiem Sung In Grand Rapids

Festival Chorus of 300 and Symphony Orchestra Assisted by Soloists—Directors Elected for Next Season

GRAND RAPIDS, MICH.—A successful performance of Verdi's Manzoni Requiem was given here by the Grand Rapids Symphony Orchestra and a Festival Chorus under the direction of Karl Wecker. The chorus consisted of 300 voices trained by Harold Tower, general director, choirmaster of St. Mark's Church; Eugene J. Phillips, choirmaster at St. Andrew's Cathedral; Paul A. Humiston, choirmaster at East Congregational Church; Charles E. Vogan, choirmaster at Central Reformed Church; and W. Curtis Snow, who brought 100 singers from Holland, Mich.

The soloists were Marjorie McClung, local soprano; Myrtle Leonard, contralto from the Metropolitan Opera; Thomas C. Evans, tenor from Detroit, and Raymond Koch, baritone from Chicago. Miss Leonard, an artist of rare musicianship, sang brilliantly. An audience of about 5,000 heard the performance, and officers of the Symphony Society have decided to present some large choral work annually.

OFFICERS ELECTED

The society held its annual meeting recently and seven directors were elected. They are Mrs. William H. Gay, Robert Wilkinson, Ernest Krapp, Hugh MacMillan, Roscoe D. Bennett, Peter Pocze and Helen Baker Rowe. A short program was played by the orchestra, and the president, James H. Sheppard, announced the soloists for next season as follows: Helen Jepson, soprano; Rose Bampton, contralto; Percy Grainger, pianist; Toscha Seidel, violinist; Cornelius Van Vliet, cellist.

Marjorie McClung presented a program of artistic worth in First Methodist Church, of which her father is pastor. It consisted of German Lieder. Assisting were Mrs. C. Harley Bertsch, harpist; Elmitt Eastcott, violinist, and Carl Sennema, pianist and accompanist.

MUSICAL PLAY PRESENTED

A unique program was presented by the Bards, a society composed of creative artists, poets and musicians. It was The Magic Airplane, a musical play for children, the book, lyrics and music a composite production. The book was written by Myrtle Koon Cherryman, Henrietta C. Barr and Elizabeth D. Clingman; lyrics, by Grace Newton, Nelle Curry, Helen Von Kolnitz Heyer, Harry L. Creswell, Harry Glass, Frances McCarthy, Helen Gutman, Bessie Hoogesteger, Henry Hart, Letta Thomas, Mrs. Cherryman, Mrs. Barr and Mrs. Clingman; music, by Marie Danhof, Maria Lund Royce, Ethel Bailey Emery, Mae Merrill Ahlgrim, Walter Miles, Louise Cooper Spindle, Marie Estabrook and Ethelyn Abbott. The performers were Mrs. Charles MacDonald, Mrs. F. W. Longyear, Mrs. Verne Phillips, Mrs. Winter Snow, Mrs. B. H. Masselink, Mrs. William Van Steenbergen and Charles MacDonald. H. B. R.

LEON CARSON'S

New York and Nutley, N. J., Vocal Studios will remain open during the summer. Mr. Carson recently completed his most active season of his teaching career. (Photo © Elzin.)

Summer Music Session at Illinois Wesleyan University

The six weeks' summer session of the school of music of Illinois Wesleyan University at Bloomington, Ill., offers fully accredited courses in all departments for students and teachers. Dean Arthur E. Westbrook announces that all the regular teachers will give instruction throughout the session from June 17 to July 27. There are special classes and private instruction in piano, violin, voice, organ, theory, dramatic art, band and orchestral instruments, public school music and art. A limited number of courses will be offered in the college of liberal arts.

In the preparatory division, which is under the direction of J. Alfred Neu, special attention is to be given to students of high school age during the summer term. Free class instruction in theory is offered to all high school students enrolled in any department of the school of music for private instruction. Special features for these students include cello, violin, instrument, voice and piano classes. The university chorus and orchestra also are open to students in this department.

The school of music maintains a department for pupils of elementary and intermediate grades as well, which is directed by Irma Tunks Wills. Instructors fitted to teach the various branches of approved modern musical education are in charge of this work. Particular attention is given to class instruction in applied music through the work offered in the Melody Way and in the Dunning System in teaching class piano. The elementary department also offers classes in Junior theory and appreciation, in which children are taught the elements of theory, scale building, intervals, chords, and how to solve intricate time problems.

Mrs. Wills also will have normal courses for piano teachers, dealing with the correct methods and material suitable for teaching children from three to fourteen years of age.

Organ students are afforded privileges in that the school of music possesses one of the finest four-manual pipe organs in the Middle West and that there are six other organs in Dresser Hall.

The faculty members holding classes during the summer session include: Bessie L. Smith, George Anson, Edmund Munger, Lucy Brandicon and Virginia Husted (piano); Frank B. Jordan and Alma Abbott (organ); Arthur E. Westbrook, Spencer Green and J. Alfred Neu (voice); William E. Kritch and Albert Martini (violin); Russell Harvey and Glenn Mahon (band and orchestral instruments); Virginia Husted (cello); Ethel Gunn (dramatic art); Bernard Hinshaw (art); Bessie L. Smith (theory); Irma Tunks Wills (normal methods in piano).

Dean Westbrook has arranged a series of artist recitals for summer school pupils, in which faculty members and artist-students are to participate. All pupils working for credit in the school of music during the summer term are expected either to sing in the summer school chorus or to play in the summer school orchestra.

Marjorie Brown in Recital

Marjorie Brown, pianist, was presented by the National School of Musical Culture in the Salon de Musique of the Barbizon-Plaza.

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Schelling Named Leader Of Baltimore Orchestra

Number of Concerts to Be Increased Next Season, and Children's Series Announced—John Charles Thomas Hailed in Recital

BALTIMORE, MD.—Frederick R. Huber, Municipal Director of Music, has announced Ernest Schelling as conductor of the Baltimore Symphony Orchestra for next season. Ever since the resignation of George Siemonn at the conclusion of the season just ended, rumors have been rife as to the next conductor of the local symphonic forces. All Baltimore is thoroughly pleased with Mr. Schelling's appointment.

Mr. Schelling is well-known here, where he has appeared both as guest conductor and soloist. Several seasons ago he conducted his Victory Ball with the Baltimore Orchestra, and last season he led the only children's concert given by the local group.

Mr. Huber states that five children's programs will be given next season and that the regular adult concerts will be increased. Distinguished soloists are to be announced later.

JOHN CHARLES THOMAS FÊTED

John Charles Thomas came home, like a conquering hero, for a concert on May 13 and scored a real success. With Carroll Hollister at the piano, Mr. Thomas presented a carefully selected program of wide appeal that ranged from Schubert Lieder to the inevitable Home on the Range, without which no Thomas recital is considered complete. Gondoliera Veneziana and Amuri, amuri, both by Geni Sadero, made a great impression on the large audience at the Lyric. Thomas' closing group, in English, included songs by Keel; The Green River, by John Alden Carpenter; two songs by Edwin Hughes; and Robert MacGimsey's Land of Degradashun. After this the encores started and they were many. Mr. Hollister gave a good account of himself in a group of piano solos during the first half of the program.

The Bach Club offered a supplementary sonata recital on May 15 at Cadoa Hall. The soloists were Paul Bernard, Russian-born violinist, and Gardner Jencks, pianist of this city. Three sonatas were played: Bach's A major, Brahms' G major and Franck's A major. The rather large audience seemed to derive a larger share of enjoyment from the Bach sonata, which was well played.

The Municipal Band of Baltimore opened its season on May 27 and was followed shortly by the City Park Band of Baltimore. The first-mentioned group will again be conducted by Robert V. Lansinger who, during the years he has headed the band, has done much to improve the musical quality of the concerts. Programs of real worth are presented. Newman Holmes has been announced as conductor of the Park Band and both groups will alternate in presenting programs over Station WBAL on Tuesday evenings. WBAL has carried these programs ever since they first went on the air. An all-Bellini concert by the Municipal Band was given on June 13 at the Homewood Stadium to commemorate the 100th anniversary of the death of the great Italian opera composer. Mr. Huber has two or three outstanding concerts of this nature each summer and enormous audiences are drawn to the affairs. No less than eight soloists appeared on the Bellini program, which presented a number of selections from operas seldom heard.

The sixty-seventh year of the Peabody Conservatory of Music was brought to a close with its annual series of exhibition concerts which culminated on May 31 with the graduation exercises. The Students' Orchestra, under the conductorship of Gustav Strube, and with several advanced pupils as soloists, was heard on May 29 by a large audience.

The Peabody Summer School, of which Frederick R. Huber is manager, opens on June 24 and runs for six weeks. G. K.

Bori Elected to Metropolitan Board of Directors

Lucrezia Bori has been elected a member of the board of directors of the Metropolitan Opera Association, Inc. This action was taken at a meeting of the Board of the Metropolitan Opera Association, Inc.

Miss Bori, in addition to her artistic services at the Metropolitan, acted as chairman of the Campaign to Save Metropolitan Opera, during the season 1932-33, and also acted as chairman of the Committee for Maintaining Metropolitan Opera during the season 1933-34.

BRUCE SIMONDS

"A Very Talented Pianist—Thorough Master of Technic—Height of Artistic Intelligence"

New York Times: Dec. 9, 1934, by O. D.

He played with *his wonted sincerity and artistic intelligence.* The theme and variations of this sonata were played with a fine sensitiveness and cogency.

New York Sun: Dec. 9, 1934, by S. A. D.

Mr. Simonds' *admirable art as pianist* was convincingly disclosed. He performed the Bach and Beethoven works with rare and sympathetic understanding of their lines of development, and in Schumann's "Faschingsschwank" he revealed the romantic spirit of the music with *admirable variety of tone quality, good rhythmic treatment and rare and delicate poetic fancy.*

New York World-Telegram: Dec. 10, 1934

That sensitive and poetic *student of the keyboard* Bruce Simonds, brought his fastidious and self-effacing art to bear on a well assembled program.

New York Post: Dec. 10, 1934

Among the features of the day was Mr. Simonds' rendition of the Liszt piece, the Etude in F minor. *He is a musician of real talent.*

New York American: Dec. 9, 1934

His familiar attributes are serious musical approach, poetic sensibility, agreeable touch and tone, and *more than ordinary technique.*

New York Eve. Journal: Dec. 10, 1934, by Henriette Weber

He is a thorough musician, obviously *devoted to the highest ideals of his art.* An audience that viewed him with affection as well as admiration.

New York Herald-Tribune: Dec. 9, 1934, by F. D. P.

Simonds is *a very talented pianist.* His technique is both deft and accurate, indicating a thorough mastery. The Bach fantasy and fugue in A minor is not the most engaging of the mighty Johann Sebastian's clavier works, but one could warmly admire the thorough clarity of its performance—the revelation of its polyphonic structure. A noteworthy interpretation characterized both by vigor and delicacy, a realization of fine points in volume or mood.

New Haven (Conn.) Register: Feb. 27, 1935, by H. Earle Johnson

Bruce Simonds triumphs. The preludes and fugues, particularly those in C Major and C sharp minor were further reminders of the especial contribution which Mr. Simonds' art makes toward the interpretation of Bach's music. The liquid flow, the diaphanous qualities which pertain to the tonal elegance which is his, provided new meaning to these pieces, too rarely heard. Nor were the felicities of tone confined to the finer ranges, for never have the fullness of his forte quality been more luminous and meaningful than in the accumulative passages of the C minor and the Brahms fugues. He responded to the romantic inferences of the music with a characteristic restraint, yet giving full scope to the constructional cumulation of the diverse movements. Simonds here *achieved a marked clarity, preserving the elegance of style so essential to fine performance.*

New Haven (Conn.) Eve. Register: April 11, 1935, by H. Earle Johnson

Bruce Simonds lent the *brilliant forces of his talent* to the music by a fleet performance of the Saint-Saens Concerto No. 2, playing with a resilient tone in wide dynamic range.

New Haven (Conn.) Journal-Courier: April 11, 1935, by Miles Kastendieck

The high-light of the evening was *Bruce Simonds' brilliant performance* of the Saint-Saens concerto. Mr. Simonds played with admirable sonority, flashing technical accomplishment and complete mastery of the spirit of the music. He *rose to heights of pianistic triumph* in the delightfully sparkling second movement where his crisp and clear-cut technique fitted perfectly into the Scherzando spirit.

Springfield (Mass.) Union: March 19, 1935, by Willard M. Clark

One heard a sincere and competent artist who seemed to play music for music's sake. He is without affectation and brings to his playing a refreshing sense of ease and relaxation.

Springfield (Mass.) Daily Republican: March 20, 1935

A recital by Bruce Simonds, pianist, attracted a large audience. *A performer of high accomplishment.* The program revealed in the pianist a sensitiveness and musicianship of more than usual degree. It was an enjoyable recital and received enthusiastic response.

Vassar College, Poughkeepsie, N. Y.

Playing remarkable for sensitivity and mastery of technicalities. Informative and selective in his comments, and truly romantic in his playing. Intimacy and personal expression as elements of Romanticism were strikingly evident in Schumann's "Kreisleriana." Mr. Simonds' sensitive handling of cadences and transitions in these eight pieces made a unit of the career of Johannes Kreisler. This unit, nevertheless, comprised numerous moods, now tranquil, now restless, and finally caperingly mad. Chopin's nationalism found a place in his rhapsodic form, the finest details of which were perceived by Mr. Simonds. His graceful phrasing and clarity deserve special mention. Contrasted to the Chopin Ballade was the one in D minor by Brahms, a rugged, gruesome composition in which Mr. Simonds displayed vigor and intelligent comprehension of its expressive lines. Mr. Simonds, *for whom technical difficulties are conspicuously absent* put himself into his playing wholeheartedly.

SEASON 1935-1936 BOOKING NOW

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ENGAGEMENTS DURING SEASON 1934-35

Oct. 20—New York City

Nov. 10—Middlebury, Conn.
22—East Columbus, Ohio
23—Nashville, Tenn.
24—Black Mountain College, N. C.

Dec. 5—New Haven, Conn.
6—New Haven, Conn.
8—New York City

Jan. 12—Boston, Mass.
31—New Haven, Conn.

Feb. 26—New Haven, Conn.

Mar. 5—New Haven, Conn.
11—Buffalo, N. Y.
15—Providence, R. I.
19—Springfield, Mass.
26—Hartford, Conn.

Apr. 9—New Haven, Conn.
11—New Haven, Conn.
20—New York City
23—New Haven, Conn.

May 1—Poughkeepsie, N. Y.
27—New Haven, Conn.

Buffalo Civic Opera Company Presents Program of Interest

Resident Philharmonic Orchestra Cooperates in Production of Pagliacci and Saint-Saëns Ballet

BUFFALO, N. Y.—The Buffalo Civic Opera Company, with a cast of 150, mainly amateurs, gave three performances of Pagliacci and the ballet from Saint Saëns' Samson and Delilah, attracting large audiences to the Court Street Theatre. Much credit is due the following principals of the cast: Flora Battaglia, Katherine Bach, Rose O'Neill (alternating Neddas); Emil Hofmann (Canio), Henry Zimmer, Frank Wagner, Nicholas Tuevsky, William Firth; the chorus (with Charles Morati at the helm); Alexis Kaloff, ballet master as Samson, and Jean Haist, Delilah. The dependable Buffalo Philharmonic Orchestra, with Theophil Wendt conducting, gave singers and dancers admirable support. Congratulations are due this worthy enterprise, which promises much in future development.

RECITAL AND ENSEMBLE EVENTS

Mrs. John L. Eckel presented her artist-pupil, Ernest Cramer, in a violin recital at the Twentieth Century Club. A large audience of appreciative admirers bestowed liberal applause in recognition of the young performer and his fine training. His tone was clear and true, interpretations excellent, and the technical difficulties of his program of compositions by Tartini, Mendelssohn, Ernst, Kreisler and Saint-Saëns easily surmounted. Encores were added, in response to insistent applause. Elizabeth Ackerman, at the piano, added to the enjoyment of the occasion.

The Rubinstein Chorus (R. Leon Trick, conductor) gave its second concert of the season under the sponsorship of the Y. M. C. A. in the Hotel Statler ballroom. Beresford Wells, new accompanist for the chorus, merited his share in the honors of the evening. The assisting string quartet, Isabelle Workman, George Kogler, Marion Wolfe and William Schimpf, added variety to the program in their two groups and an encore. The chorus gave an excellent account of itself, the choral ballad The Slave's Dream (Matthews) being especially enjoyed. The solo passages were well sung by Mildred Schenk Renault, chorus member.

NEXT YEAR'S SCHEDULE ANNOUNCED

The Buffalo Symphony Society announces its tentative schedule for the chamber music series of 1935-36, as follows: The Kroll Sextet; Roth String Quartet with E. Robert Schmitz, pianist; the Kolisch Quartet of Vienna; the Pro-Arte Quartet of Brussels.

Robert Noehren, organist and choir master of St. John's Episcopal Church, and Emily Linner, contralto, gave an admirable program of classic and modern compositions in St. John's Church before a good-sized assemblage.

The Goldstein-Neill Concerts, a new local concert management, announce their first attraction next season to be Alexander Brailowsky, Russian pianist.

Alice Rozan, soprano, is preparing graduation and class day programs at Mount Saint Mary's, St. Mary's Seminary, and St. Joseph's at Lockport, where she is a teacher.

The last program of the Sunday Evening Ensemble series will be given by Eudice Shapiro and Ivan Shapiro, violinists, Louis Cheskin, flutist, and Eva Rautenberg, pianist, in the summer home of Mr. and Mrs. Howard Kellog at Derby.

OTHER MUSICAL PROGRAMS

The musical activities of Edith Di Bartolo have been many during the season. Aside from her appearance as piano soloist with the Buffalo Philharmonic Orchestra, she has given recitals in Cortland at the State Normal School and for the Rotary Club, an evening recital at Elmira College (her third engagement); two broadcasts in Italy; one locally for the Chromatic Club; a program of American music for the Piano Teachers Forum, and also for local schools. As chairman for the Chromatic Club extension work she has arranged many excellent programs for local high schools, and was recently appointed chairman of the Chromatic Club Saturday afternoon musicales for next season.

The eleventh annual spring recital of the First Settlement Music School was held in Westminster Parish House, enlisting a large number of pupils who acquitted themselves creditably. The string ensemble was under the direction of Dorothy Hebb, and the glee club under Louise Sleep. Accompanists were Muriel Halliday, Marie Mohr and Esther Erftenbeck. L. H. M.

Summer Session of Westminster Choir School

The Westminster Choir School will hold its 1935 summer session at Northfield, Mass., from July 23 to August 11, inclusive, under the personal direction of Dr. John Finley Williamson. The regular course of study includes vocal, conducting and model choir classes, all six hours per week and all with Dr. Williamson. The vocal class offers opportunity for those preparing to teach singing as applied to choral work, for in these classes the student observes daily how vocal technicalities are mastered and vocal obstacles disposed of. The conducting class comprises all phases of choral work, through lectures and demonstrations and by each pupil actually directing the class as a choir. The model choir class is an experimental laboratory, in which a program of twelve to sixteen numbers of new material, all selected as appropriate for the average choral group, will be studied, prepared and publicly presented. Dr. Williamson thus gives practical demonstration of his method of developing an *a cappella* chorus.

Summer study in organ is offered under the supervision of Carl Weinrich, head of the organ department at the Westminster Choir School in Princeton, N. J., of which Dr. Williamson is founder and president. Mr. Weinrich will give private lessons, and also is available for coaching in service playing and repertoire for church and recital. Edith Sackett, director of the Westminster Junior Choir School, is to give a series of lectures on organization and methods for junior choir work.

Northfield was selected as the summer headquarters of the Westminster Choir School because of its location in the Connecticut River valley, and for the historical interest and recreational facilities of the district, surroundings in which the pleasure of a summer holiday may be combined with specialized study.

MRS. L. A. TORRENS,

vocal teacher, will hold her annual summer class in Chicago and at Kenilworth, where she is to stay with her pupil, Isabel Cline. Mrs. Torrens has concluded an active season in her New York studio and with the two schools where she heads the vocal departments. She will be in Chicago about six weeks, beginning early in July. Students of Mrs. Torrens occupy prominent positions in the opera, concert and teaching fields. Many of the pupils of the late L. A. Torrens have taken the opportunity to review their work with Mrs. Torrens.

Walter Mills Sings for Long Island Friends of Music and Art

Walter Mills, American baritone, appeared in recital before the Friends of Music and Art of Long Island at the home of the president, Marguerite H. Gale, in Beechhurst, N. Y., on May 30. Mr. Mills was heard in a program of works by Handel, Manna-Zucca, Goodhart, Warren, Hahn, Massenet, Ware, Taylor and Buzzi-Peccia. The recital, a benefit for the Concert Fund of the Friends of Music and Art, marked Mr. Mills' last appearance prior to his departure for Europe on June 1.

Manitoba Holds Annual Competition Festival

Winnipeg Is Scene of Seventeenth Event Enlisting Thousands of Participants — Noted Musicians Act as Adjudicators

WINNIPEG, CAN.—Inaugurating the seventeenth annual Manitoba Musical Competition Festival, a concert sponsored by the Men's Musical Club of Winnipeg was held in the Auditorium on April 27. Many forms of music were represented on the long two and a half hour program, every minute of which was thoroughly enjoyed by a large and enthusiastic audience. Under the leadership of Bernard Naylor, the Philharmonic Choir and the Winnipeg Male Voice Choir rose to heights heretofore unattained in the singing of their respective groups. The Winnipeg Boys' Choir, directed by Ethel Kinley, revealed clarity of detail and all-round musical excellence in their approach to the songs chosen for performance. Between the choral works, Mary Gussin, violinist, and Gordon McLean, pianist, appeared as soloists, both young artists exhibiting brilliance and interpretative skill.

The Festival competition session, for which there were 1,317 entries in 191 classes, with close to 13,000 actual contestants, began on April 29 and were kept strictly on schedule for the two weeks required to complete them. Dr. Gordon Slater, George Dodds and Arthur Benjamin, from England, officiated as adjudicators. At the close of the final session each adjudicator gave a short address congratulating all concerned, including management and teachers, on the results achieved, especially with school childrens' choral classes and junior entries in solo instrumental and vocal competitions.

A few advanced pupils from the piano studio of Myrtle Norman Ruttan gave their services on May 27 at a concert arranged by Miss Ruttan for the benefit of the local Lakeside Fresh Air Camp fund. First movements of four piano concertos from the works of Mendelssohn, Mozart, Schumann and Tschaikowsky, as well as several two-piano compositions for four, six and eight hands, were included on the program. George Rutherford's orchestra gave finely balanced body to the soloists.

Assisting artists were Mary Gussin, violinist, and a vocal ensemble from the Winona Lightcap Studio club. For these numbers Gordon McLean supplied his usual musicianly accompaniments, and thus the audience which filled the Auditorium Concert Hall was treated to a full measure of unusual entertainment.

Bernard Naylor's announcement of his resignation as leader of the Philharmonic Choir and the Male Voice Choir has been received with sincere expressions of deep regret. In these, the members of the Men's Musical Club join whole-heartedly. Mr. Naylor's three-years' residence here will be remembered by discerning music-lovers for its fruitfulness. He will devote his time to composition. A. C.

Curtis Institute to Re-instate Composition Department

PHILADELPHIA.—The Curtis Institute of Music announces that the department of composition, which was suspended temporarily two years ago, will be resumed next fall at the beginning of the school year, October 1, under the direction of Rosario Scalero, who formerly was in charge of the department.

Mr. Scalero, who is recognized as an authority on theory and composition, began his musical career as a violinist at the Liceo Musicale in Turin. Later he studied with Camillo Sivori in Genoa and August Wilhelmj in London. At the early age of twenty, Mr. Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome. Mr. Scalero's interest in theory and composition led him to study for seven years with Mandyczewski, one of the most intimate associates of Brahms and the editor of Schubert's and Haydn's complete works. Thereafter, Mr. Scalero was appointed Docent of Musical Form at the Royal Academy of St. Cecilia.

After a series of concerts in the principal cities of Europe in which Mr. Scalero appeared as a violinist, he settled in Rome and there founded the Societa del Quartetto for the performance of ensemble and choral works.

Mr. Scalero has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His works are numerous and include compositions for violin, piano and orchestra.

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Fêtes De Paris Programs Show Brilliant Variety

Music to Lead in the Colorful Entertainments—Attractive Rates for Foreign Visitors

PARIS.—The programs of the Fêtes de Paris are at last known. Everything is being done to make the traveler's visit here (May 15 to July 15) a happy and worthwhile experience. The railroads offered special rates; motorists (for the above mentioned period) are allowed to bring in their cars customs-free; hotel, restaurant, taxi, shop, and post-office people have consented to exercise traditional French politeness and to make their prices reasonable. These and many other inducements have been held forth for the purpose of enticing the foreigner and his money to *la ville lumière*.

Every imaginable kind of diversion is being offered for the Fêtes. The Italian Art Show has opened. There are to be nocturnal aerial exhibitions, pyrotechnical displays, bicycle, horse, and swimming races; garden parties, dances, and banquets, not to overlook all sorts of special attractions in the theatres, music-halls and cinemas.

HISTORICAL PAGEANTS

On June 25, at the Permanent Colonial Museum, the Government intends to stage a lavish pageant illustrative of three signal moments in French colonial history: the arrival of Saint-Louis at Tunis, the Duke of Aumale's entry into Algeria, Faidherbe's at Timbuktu, and by way of apotheosis, the African chieftains' homage to Marechal Lyautey.

An abundance of concerts and recitals is also on the *tapis* for the Fêtes de Paris, in fact too many to be listed here. Suffice it to mention two "different" ones.

On May 28, at the Opéra, a Fauré concert was given, when the Conservatory Orchestra, Opera Chorus (Conductor Gaubert) and many soloists officiated in the French master's Requiem, madrigal for four voices, ballade for piano and orchestra, and Penelope.

In the Square Saint-Pierre, which has been transformed into an open-air theatre of 5,000 places, a "music-light" concert, directed by Gustave Charpentier, composer of Louise, is in prospect. Music by Roussel, Debussy, Strauss and Grieg, as well as Loie Fuller's Ballets, are among the attractions.

Jacques Rouché, Director of the Paris Opéra, arranged a particularly bright array of performances for the Fêtes. Tristan and Isolde (May 20, June 1) and Die Walküre (June 4) were heard under Furtwängler and with Lauritz Melchior and Frida Leider. Rosenkavalier (June 5) had the added lustre of Richard Strauss' personal presence.

Two performances of Norma (June 11 and 13) by the company from the Florentine May will fall in with the Bellini Centenary. Verdi's Requiem (June 12) by choruses from Rome and Florence is also on the roster.

Argentina was seen in her Spanish dances on May 27.

What promises to be one of the memorable features of the Fêtes, is Pierre Aldebert's production of Le Mystère de la Passion, said to be the greatest of fifteenth century mystery plays, the performance to take place June 19 in the square in front of Nôtre-Dame Cathedral. Staging, costuming, music, acting, all will be a faithful restoral of a bygone epoch. The bells of Nôtre-Dame will ring, trumpet fanfares will be sounded, thousands of pigeons will be set at liberty in observance of the death of Jesus Christ, and vast choruses will chant paeans in praise of life eternal. IRVING SCHWERKÉ.

WINSLOW CHENEY,

whose concerts this year included a Bach recital in New York and an appearance at the University of Chicago in January, is now on tour fulfilling concert engagements which extend as far west as the Rocky Mountains. His itinerary takes him to Wyoming, Utah and Idaho, with a number of stops en route, among his engagements being an appearance at the Salt Lake City Tabernacle on June 7. Mr. Cheney is playing both all-Bach and diversified programs, including works from French, German, English and American composers. He returns to New York at the end of June to resume teaching.

Musicales

(*Continued from page 27*)

Florence Foster Jenkins' Recital

The music salon at Sherry's New York, was crowded at the recital given on May 22, during poetry week, by Florence F. Jenkins, soprano, assisted by Cosme McMoon, composer-pianist; St. Clair Bayfield, English actor; Lucy May Johnson, and Florence Young Griswold who gave recitations.

Mrs. Jenkins was heard in arias and songs most of which she has sung previously. Her program opened with With Verdure Clad (Haydn), especially appropriate and well sung. The arias from Alceste (Gluck) and Barber of Seville (Rossini) displayed her high tones admirably, and warm applause brought as encore McMoon's Alborado, composed for her. The Brook (Russ) had to be repeated, and Trysting Time (McMoon), with its grand opera style and high C, brought her rounds of applause.

Mr. Bayfield recited Count Slatarski's Speech (from Judgment Day), followed by a humorous excerpt in impeccable English. Jessie Wilder, official of the Poetry Society, quoted her own poem, To Mrs. Jenkins; Lucy May Johnson (Mrs. Hotchkiss) gave To the Poets, and Mme. Griswold was heard in readings from her book, Lanterns in the Dusk. Mr. McMoon played brilliant piano solos and capable accompaniments.

F. W. R.

* * *

Pro-Opera Guild Presents Artists

Members of the Pro-Opera Guild, under the personal direction of Mme. Lola Askenasy, founder and teacher, presented a recital on June 5, at the Hotel New Weston. A varied program with many highlights was given by Miss Kachuni, Mrs. Crone, Mrs. Reynolds, Mrs. Mahler, Mrs. Benson, Mr. Hughes, Mr. Partridge, Mr. Dmuchovsky and Mr. Zotoff, the latter Mme. Askenasy's assistant.

Outstanding among the many features of the work of each member of the guild was a nicety of diction; the entire program showed a fine regard for interpretation and intelligent, artistic presentation. Mrs. Crone's singing of Strickland's My Lover Is a Fisherman and Mrs. Mahler's Un Bel Di Vedremo from Puccini's Madam Butterfly deserved special commendation. Mr. Zotoff proved an able singer in the aria Non Piu Andrai (from Mozart's Marriage of Figaro. Accompaniments were skillfully played by Mme. Askenasy. M. W.

* * *

Westlake Concludes Fortnightly Musicales

Aeolian Hall, New York, was crowded at the May 29 musicale given under Dr. Verne Westlake's auspices. Ena Engstrom began the program with pieces by Bach, Chopin, Liszt and Debussy; her playing has facility and sparkling brilliance. Hortense Yule followed with Mozart's fantasia in C minor, showing poise and accurate playing. Irene Hampton played the second piano part of a Grieg composition. George Armstrong displayed variety of touch and excellent interpretation. MacDowell's concerto in D minor was performed by Annette Westlake with intelligence and well developed technic. With Dr. Westlake at a second piano, there was delightful unity.

Eva Lynne Booth performed Chopin's sonata in B flat minor, attaining effect by her virtuoso interpretation; and she added a waltz as an encore. Irene Hampton played the first movement of the Tschaikowsky concerto with finished technic, breadth and spontaneity, Miss Yule supplying the accompaniment at a second piano. Applause from the audience was largely bestowed upon all the artists. F. W. R.

Faust, Boheme and Butterfly Sung at Hippodrome

A good-sized audience heard an equally good performance of Faust at the New York Hippodrome on May 25. The centre of attraction was the young American tenor Sydney Rayner, who has sung in Europe and toured this season with the San Carlo Opera Company. He was in excellent voice and won a rousing success with his audience for his superb delineation of the title rôle. Another young American, Ruth Peter, made a comely Marguerite, singing with a purity and flexibility of voice that were effective. Others in the cast included Edgardo Luganna, Lodovico Oliviero, Nino Ruisi, Bernice Schalker and Alice Haeseler. Giuseppe Bamboschek conducted. J. V.

Sydney Rayner appeared as Rodolfo in La Boheme on May 26, at the New York Hippodrome, and continued his success of the previous evening when he had been heard as Faust. As the leader of the four Bohemians he showed himself to be a singing actor who knows his music and stage thoroughly. Applause several times interrupted his scenes. Lea Barbieri as Mimi shared the acclaim with the tenor. Luigi Dalle Molle, Lodovico Oliviero, Ettore Verna, Nino Ruisi, Alfredo Neri and Elvira Helal completed the cast. The house was filled.

Mr. Rayner, who had been heard previously in Faust, La Boheme and Aida, registered another success as Lieutenant Pinkerton in the performance of Madam Butterfly on May 31. At each appearance he seems to score more decisively, so that the applause interrupted stage proceedings. His duet with Butterfly (Annunciata Garrotto) was marked by smooth delivery and sustained vocal flow, both singers receiving outbursts of appreciation. Others of the cast were familiar and Giuseppe Bamboschek directed.

F. W. R.

Charlotte Symons and Helen Oelheim under Metropolitan Musical Bureau

Two young American singers who have recently been engaged by the Metropolitan Opera Association, Charlotte Symons, soprano, and Helen Oelheim, contralto, are now under the management of the Metropolitan Musical Bureau division of Columbia Concerts Corporation.

Riverdale School Students in Concert

An invitation recital was given by students of the Riverdale School of Music, Riverdale-on-Hudson, N. Y., on May 28 in Steinway Hall, New York. The program was all instrumental, comprising performances by the orchestra, and solo and group numbers by violinists, pianists and clarinetists. The ensembles included two-piano teams and four clarinets. Richard and Gertrude McClanahan are directors of the music school. Clement Barton is conductor of the orchestra.

The participating pupils were Catherine Gamble, Betty and Stephen Hackett, Dale Shoup, Vava Stafford, Frank Goodrich, Clayton Lawler, Neill Darmstadter, Burr Spencer, Edith Williams, Cleveland Dodge, William Harper, Virginia Donchian, Mary Lewis, Philip Leserman, Charles Brush, Richard Willstatter, John Zaugg, Thomas Brush, Edward Freeman, Lewis Luckenbach, Charles Haaren, Robert Korf, Mary Jelliffe, William Friml, Lydia Farquhar, Annabelle Sage, Peter Straus, Roy Wolvin, Richard Young, Frances Pottasch, Audrey Pichetto, Benjamin Burr, Jerrold von Wedel, David McAneny and Edward Cone.

Cadman in Europe

PARIS.—Charles Wakefield Cadman, American composer, is now touring in England and Scotland. Early in June he has concerts in Oslo and Stockholm, the latter under the auspices of the American-Swedish Society. He will spend the middle of June with Sibelius at Helsingfors, going thence to Leningrad and Moscow, where Soviet musicians are planning special concerts of Mr. Cadman's music. I. S.

Richard Crooks Wins Montreal Tributes

Metropolitan Opera Tenor Fêted in Recital with LaForge at the Piano—Local Orchestra Concludes Season

MONTREAL, CAN.—Richard Crooks chose Montreal as the scene of his first public appearance since his recent illness. He was heard at the His Majesty's Theatre on May 12 in a program of Lieder varied with operatic arias. In splendid form, the noted tenor gave an artistic exhibition of *bel canto* that scored heavily with the audience. Frank LaForge played the accompaniments with consummate skill and delivery.

The last concert of the Montreal Symphonic Orchestra was given at Notre Dame Church on May 27, drawing a large audience. A heavy program was presented under Rosario Bourdon's direction, with G. E. Tanguay, organist, as soloist. The orchestra has lived up to its proposed policy during the past season and as a result received tremendous support from the public.

The Ladies' Morning Musical Club has announced the series of concerts sponsored for its members next season. The artists to be heard are Jascha Heifetz, violinist; Ria Ginster, German soprano, who is paying her first visit to North America; Ethel Bartlett and Rae Robertson, pianists; the Kolisch String Quartet, and Beveridge Webster, pianist. J. H. G.

N. Y. Singing Teachers' Association Holds Annual Frolic

The Annual Frolic of the New York Singing Teachers' Association was held at Aeolian Hall, New York, on May 21. In accordance with the program the affair was "stupendous! Breath-taking! Marvelous!" There were five big acts and fifty actors—but the audience was cautioned not to count them. The opening skit by Homer G. Mowe was of current interest, being entitled What a Relief. The scene took place in the office of the Commissioner of the Hard Work Division of A. B. C. D. E. F. G. The second offering was Movieless Movies, done by Harvey Enders and Harry Spier. Following came The Great Kaldina, the world's foremost mind reader, in the person of Edgar Schofield.

The audience then was duly impressed with the appearance of "J. and W. Vollmer," the second tour in this country of the famous Les deux Grenadiers and their new instrument, The Balalaikabandanavitchowhiski.

The final offering was by Percy Rector Stephens and gave a glimpse of Heaven. The scene of the playlet was just outside of the Golden Gates. This play, as well as that of Mr. Mowe, enlisted the services of many of New York's prominent teachers of voice. The evening proved a great success.

A business meeting was held preceding the Frolic, at which time Percy Rector Stephens retired as president and Edgar Schofield was elected to the office. G. N.

NEW MUSIC OF INTEREST ISSUED IN

REVIEWED BY LEONARD LIEBLING

Danse Infernale; Berceuse; Final. For piano solo. From L'Oiseau de feu, ballet by Igor Stravinsky. Transcribed by Guido Agosti.

Exceedingly difficult but highly effective concert transcriptions, reflecting as successfully as it may be done on the keyboard, the atmosphere and *esprit* of the great ballet score by Stravinsky. This trio of fingerbreakers will offer no joy for any but the most accomplished players. It is a herculean task even to read the music, and a virtuoso achievement to make it sound as intended by the transcriber. (Edition Schott; Associated Music Publishers, Inc., New York.)

Valse Intime; piano solo; by Isidor Achron.

Two pages of graceful writing, with a light melody and refined harmonies bordering on the Chopinesque. Skill is required to emphasize the air in its repetition as a middle voice. (Carl Fischer, Inc., New York.)

Reviewed by James Liebling

For Cello and Piano

Pieces for Violoncello, with piano accompaniment; ninety solos of moderate length, selected and edited by Albert A. Wier.

This array of solos for cello, in the Master Music Series, constitutes the most extensive collection of its kind ever published.

"The volume is designed," says the editor, "to satisfy a deeply felt want, its ninety numbers covering the fields of classic, romantic and modern composition with original works as well as arrangements of desirable pieces first written for other instruments, accomplishing a threefold purpose in providing material for recital, study and recreation."

The double index, listing the contents both as to titles and composers, ranges from the early Italian, French and German composers to the modern and ultra-modern of all nationalities; and only pieces of unusual merit, interest and effectiveness have been selected. Phrasing and fingering are meticulously indicated by Paul Turkisher, an excellent cellist himself.

A noteworthy feature of the collection is the ingenuity with which pieces originally composed for the piano have been fitted to the idiom of the cello.

Throughout the adaptations the piano accompaniments are tasteful, atmospheric, and not too difficult to remove them from the range of really good amateurs—a valuable and practical feature of this work.

The editor of this fine publication has contributed a list of suggested programs for formal or informal recitals and the groups of compositions are prefaced by arresting and instructive historical and biographical data.

The initial number is Beethoven's Variations on a Theme from Mozart's The Magic Flute (truly a happy choice with which to start a collection of this sort). Mozart's lovely theme and Beethoven's lucid and scholarly Variations make an irresistible combination. It is music more difficult than it looks, making only few incursions into the thumb positions, but presenting many knotty little problems in synchronization of fingers and bow, and in the rapid and smooth adjustment of dynamic contrasts.

There follow two short numbers by Glazounoff and Rachmaninoff, the gay Serenade Espagnole and the "beautiful and inspired" (Felix Salmond in the Strad Magazine) *andante* from the sonata, op. 19, for piano and cello.

After a facile adaptation of Leclair's (1697-1764) well-known Sarabande and Tambourin from a violin sonata, and Antonio Lotti's beautiful aria, Pur Dicesti, there is an excellent arrangement of the second movement from Edouard Lalo's Concerto Russe, op. 29 (originally for violin). This presents the cellist with a fine tone study and a most attractive short concert solo or encore.

A few pages later we meet a nocturne by Julius Klengel (master technician of the cello), an ingratiating melody exploited in double stops and interesting figurations, with an ingenious cadenza of two protracted bars in length introducing an ending of natural harmonics tellingly employed. An ideal virtuoso piece that incidentally emphasizes Klengel's splendid musicianship as well.

The classical section of the collection offers, among other masterpieces, the *adagio* from Haydn's cello concerto; the immortal slow section from Beethoven's Moonlight sonata; an *adagio* and *allegro* from a Handel sonata for viola da gamba; the superlatively lovely *andante* from Romberg's second cello concerto; the famous minuet and gavotte by Veracini (1685-1750). The foregoing material helps incalculably in study of the classic style and the lucidity and delicacy of execution so essential to an adequate performance of the old masters.

An *arioso,* from a cantata by J. S. Bach (originally scored for the oboe), expertly transcribed for cello, moves in the most engaging reaches of the instrument. The number is followed by a chorale (melody by Johann Schop) with an exquisite triplet figuration in 9-8 time, affording the cellist a medium for artistic legato playing.

Outstanding among the Chopin numbers are two really exquisite transcriptions—the nocturne, op. 32, No. 1, and the etude, op. 25, No. 7, which latter has fared none too well at the hands of previous transcribers. The nocturne is made into an affecting cello piece; the etude spins flowing melodic passages of Chopinesque beauty. Here Mr. Turkisher has outdone himself in the matter of ingenious fingering and smoothness of positional shifts.

Limitation of space precludes further exhaustive analysis of the pieces presented, though the commentator could go on *ad infinitum* with this admirable collection of gems.

It is by far the most eclectic gathering of its kind, sedulously free from the trite stock material all too prevalent in other works of this nature. (Harcourt, Brace and Co., New York.)

Reviewed by R. M. Knerr

Books

A Baker's Dozen; thirteen pieces to read at sight, with suggestions as to "how you do it"; by Angela Diller.

Delightfully whimsical is the general plan and execution of this little collection of pieces to be read at sight at the piano. Miss Diller has addressed her opening comments to the reader in the form of a letter in confidential vein, interlarded with engaging sketches by Kay McDermott, in which useful pointers are given as to the method of using of the book. The simple musical contents are selected from various sources, including themes from Mozart sonatas, folk-songs, etc. Part I consists of "six pieces with outline versions written out," the latter including analysis of the various melodic sections that make up the music, and usually a somewhat simpler version than the tune in its final form as devised by the composer. Part II includes "seven pieces to read at sight, with suggestions for making your own outline versions." By this means the author leads the player to make his own analyses of musical forms and also imparts many facts about rhythms, the student being directed to stress accents in counting the beats of the measure. A highly original and pleasing little work, which is especially adapted for use in instructing the child. (G. Schirmer, Inc., New York.)

Fun with Flutes, by David Dushkin; book design and illustrations by Alfred D. Sterges.

A combination of story book, music book and construction manual which, according to the publishers, is designed to provide "a new approach to the musical education of children—a definite, progressive modern technic usable in public and private music schools." The author first tells the story of the flute in simple words, illustrated with ancient and medieval pictures of players on the instrument. He then describes how the young musician may make his own flute, illustrating this section with diagrams, and finally gives directions for playing, accompanied by a "fingering chart." The last part of the book is devoted to simple melodies to be played by flute and piano, in which the flute part is written in green notes, while the others are black. The purpose of the work is doubtless to retrace the steps by which prehistoric peoples first came to invent and play such instruments. A unique and delightful compendium, printed with distinguished taste. (University of Chicago Press, Chicago.)

For Piano Solo

Seven Educational Pieces; by Walter Rolfe.

These numbers are published separately and constitute simple teaching pieces of the second grade. The picturesque titles are as follows: What Fun, Snow-flakes, Kickapoo, Heap Big Injun, Rain, Spring-Flowers, and Meow! The technical devices are such as to appeal to the average teacher. (Harold Flammer, Inc., New York.)

Two Chinese Pieces, by Charles Haubiel.

Among the issues of a new publishing corporation which specializes in American works are these attractive *genre* pieces, published under separate covers. Mr. Haubiel, the composer, prominent among native musicians, is professor of music at New York University. Both compositions are for the black keys and offer piquant and lively material with characteristic Eastern coloring.

Romance in a Pagoda is a dainty and sharply rhythmed work, much of it written *pp* and set out on three staves to simplify the notation. A series of arpeggiated chords concludes the work with crisp incisiveness.

Festival of the Dragon is an animated number with an urgent thematic figure repeated and developed against a harmonic background in which seconds contribute the necessary dissonance. The tempo increases progressively toward the end, and the final notes are a huge pair of tone-cluster-like chords to be played with the arms on the keyboard. A brilliant bravura number, which will amuse and delight an audience. The works are dedicated to Angela Diller. The artistic cover in bright red, designed by Mary Stonehill, shows the traditional masks of comedy and tragedy *a la chinoise.* (The Composers Press, Inc., New York.)

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For Violin, Cello and Piano

Sentimental Sketches, op. 34, by Daniel Gregory Mason.

Four rather wistful and atmospheric *morceaux* make up this colorful series. Rosina has a lively, piquant syncopated theme, which midway is given to the cello as a solo, suggestive of the dancing spirits of the lady in question. It has a folk quality, somewhat like the Southern hoe-down or some of Foster's melodies. Nancibel, the second number, is marked *allegretto con moto,* with the violin performing rapid scale figurations, and the cello (like the violin muted) a slow, expressive melody, while the piano supplies the harmonic background. Swan on the Lake is a lyrical episode with the solo given to the cello and violin, while Citronella Sue reverts again to a lively dance theme. There is an American backwoods flavor to this pleasing and melodious series of sketches that should insure their popularity. Rosina is also issued for string quartet and for string orchestra. (J. Fischer & Bro., New York.)

Songs

O Grati Orrori, recitative and air from the opera Ottone, by Handel; transcribed by Wintter Watts.

An aria in the grand manner, in which the singer bewails the cruelty of the loved one and calls upon the Deity to grant relief. There is a recitative section leading to a broad and nobly conceived air of the majestic Handelian variety. Mastery of the long phrase and flexibility of voice are required to encompass it. The text is in Italian. The vocal range, F sharp to G. (G. Ricordi & Co., Inc., New York.)

Rosina Mia; music and Italian words by Antonio Augenti; English text by Harold Robe.

A highly tuneful and ardent love song, in typically Italianate manner. The work has the warm-hearted lyricism that one associates with serenades under Neapolitan stars, the general nature being that of folk-song in a somewhat sophisticated ballad rendering. The melody is irresistible and the words, both Italian and English, recommend themselves particularly to the opera tenor in search of light concert material. Published in C (range, D to E) and in E flat (range, F to G). (Chappell-Harms, Inc., New York.)

Les Sources (The Springs); poem by Adolphe Boschot; English translation by Anne van Heusen; music by Jacques Pillois.

Trois Poèmes Féminins; texts by Comtesse A. de Noailles, Lucie Delarue-Mardrus and Marie Noel; English translation by Anne van Heusen; music by Jacques Pillois.

These four songs by the late Jacques Pillois are interesting examples of his refined, musical style. All employ a simple declamatory type of vocal line, with an impressionistic harmonic coloring in the piano accompaniment. Les Sources tells of the spontaneous delight of a child in simple aspects of Nature, which the mature person cannot recapture. The three Feminine Poems include Garden by the Sea, an ecstatic paean to the beauties of a secluded outdoor spot, remembered as in a dream; Poem, *a quasi adagio* recital of the emotions aroused by falling leaves in autumn; and Ballad, which sets forth in simple and subtle style the feelings of a woman who prepares a meal for a loved one and after his departure returns to her sewing with new courage and joy. The last-named work is particularly suggestive and deeply-felt, but all are original in musical style and should make interesting recital material, especially for a woman vocalist. Widest range, D to G. (Durand & Cie., Paris; Elkan-Vogel Co., Inc., Philadelphia.)

For Women's Voices

Silent Strings; part-song for three-part women's chorus (SSA), with piano accompaniment; words by Helen Taylor; music by Granville Bantock, arranged by John A. O'Shea.

A popular work by Bantock has been arranged effectively for women's chorus. The simple thematic subject is developed, toward the close, into a broad climax, and there are a few touches of Oriental coloring. The "silent strings" are those of a heart which has felt neither joy or pain for long, but looks forward to the time "when love the master shall come" and quicken them into song. The number is also published as a solo (keys D and F) and for male voices. (Boosey, Hawkes, Belwin, Inc., New York.)

From the Land of the Sky-blue Water; words by Nelle Richmond Eberhart; music by Charles Wakefield Cadman.

A Cadman favorite is here arranged attractively as a part-song for soprano and alto voices. The piano introduction utilizes the flageolet love call motif of the Omahas, and the lilting and melodious air derived from Indian sources exercises all its familiar appeal in the new setting for women's voices. (White-Smith Music Publishing Co., Boston and New York.)

Reviewed by F. W. Riesberg

For Male and Mixed Voices

On Moltras Road, by Boris Levenson.

The Russo-American composer and pupil of Glazounoff, Boris Levenson, pursuing his favored sport, here explores the field of Italian folk-song. On Moltras Road (English by Evelyn Linden), for male voices, is in Venetian dialect, a song of sentiment, having to do with the village maid who replied, "If I lov'd you not so dearly, I would be your bride." The Levenson octavo work, five pages, has two stanzas, with pretty, flowing melody, and a soft climax on high A and G for tenor. Breath marks are indicated, with details of expression, and both Italian and English are printed. One expects good workmanship from Levenson, every note and harmony accurate; such is the case with this easy and melodious music. (Theo. Presser Co., Philadelphia.) It is dedicated to Oscar E. DelBianco.

Three White Doves, by Boris Levenson.

A wistful melody, the tenor singing up to a high G-A. The two stanzas use the same melody, but totally varying harmonies, the repetition having fluent counterpoint. A picture of doves and the sea, in pastoral mood, expressive and effective. Several dissonances give spice to certain passages. It is dedicated to Maria and Olga Zerilli. (Theo. Presser Co., Philadelphia, Pa.)

Benedictus Es, Domine, by Hugh McAmis.

The brilliant young organist and conductor of Great Neck and New York issues a Benedictus worthy of notice, for it strikes a truly original note. It has a minor whole tone pattern, with an accompaniment of fast-running notes on the manuals, in unison melody with the pedals. There is a short solo of sixteen measures for high voice, and the work closes with a splendid Amen. The composition is dedicated to Mr. and Mrs. William S. Barstow (Galaxy Music Corp., New York.)

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Music Notes From Coast to Coast

CALGARY, CAN.—The fourth annual Calgary Musical Festival occurred during May 6-11 and proved an acceptable success artistically and financially. Dr. Ernest MacMillan, F.R.C.M., head of the Toronto Conservatory of Music, and Prof. Arthur Collwood of Saskatoon were the distinguished adjudicators. Opening on Jubilee evening, a massed choir sang the Jubilee anthem especially composed for Their Majesties' by Dr. MacMillan and conducted by him. Brahms' How Lovely Is Thy Dwelling Place (Requiem) and Come, Holy Spirit by Palestrina were the other works sung. Popular classes with a large number of entries included Lieder, Bach, Gold Medalists', two pianos, violin, church and school choirs. Both adjudicators commended the high standard of vocal and instrumental performances. Outstanding winners included Ruth Markus, contralto, Jean Gilbert, pianist in the Bach class, Winfield Lasher, bass, Edith Wise, piano concerto, and Juliette Paperny, violin. A concert by the winners took place during the final evening, followed by the presentation of challenge cups and trophies by the Ven. Archdeacon Cecil Swanson.

Albert Rappaport, tenor of the late Chicago Civic Opera, presented a versatile program of classics, operatic arias, and Jewish folk-songs in the Hotel Palliser, under the auspices of the Women's Musical Club. Ethel Archbutt Cook provided musicianly accompaniments. F. D. F.

EDMONTON, CAN.—The twenty-eighth annual Alberta Provincial Musical Festival was held here, May 21-24. George Dodds and Arthur Benjamin were brought from England to judge the musical events. In the newly-introduced classes of elocution and folk-dancing, Dr. W. G. Hardy of Edmonton and Robert Jarman of Winnipeg adjudicated. Successful Calgary entrants included Mrs. Courtenay Scott, dramatic soprano; Florence Garrett, Lieder class; Judah Busheikin, violin; Evelyn Jeffrey, lyric soprano; Ian Smith, baritone; Eileen Campbell, piano; Juliette Paperny, violin; Harold Luther Clark, senior violin; Dorothy Pinchbeck and Eileen Campbell, two pianos; Mae Allison, piano concerto, and Winnifred Ellston, soprano, Stuchbury Cup, highest vocal award. In the service, fraternity and commercial choirs class and the small male chorus class, the Calgary Gas Company Men's Chorus brought back the trophies. The final evening brought forth the winners in a concert appearance followed by the distribution of cups and medals.

Under the chairmanship of Mrs. J. B. Carmichael, a fund has been raised by Edmonton citizens which will enable Dorothy Blackwell, dramatic soprano, to study under May Graves Atkins at the Chicago Conservatory of Music. She will reside with Dr. Glenn Dillard Gunn, head of the piano department of the conservatory. F. D. F.

FORT WORTH, TEX.—The event of the month of May was the return of Jan Kubelik, after an absence of twenty-seven years. Only a legend to the present generation of concert-goers, he exerted much of the charm and spell of the old days. His left hand apparently still has all the magic of former years, and the Paganini items of the program were exhibits of amazing accuracy and ease. His son Raffael played the accompaniments with superb musicianship.

Marousia Mueller returned from the studio of Alexander Siloti, with whom she has studied for three seasons, and gave a piano recital to one of the largest paid audiences ever assembled in the city for an appearance by a local player. Her playing is that of one adapted by nature to the piano, and exhibited merits of technic, tone and musical understanding which place her high among Texas artists who have made a way for themselves.

Francis Macmillen is holding his third annual spring class here. Students and teachers have come from several distant points in the state to avail themselves of his instructions.

The chorus of the Southwestern Baptist Theological Seminary, directed by I. E. Reynolds, presented Gounod's Redemption, with organ, piano and orchestral accompaniments and school soloists, for its annual commencement concert.

The men's glee club of Texas Christian University, directed by W. J. Marsh, returned from a 1,000-mile tour of West Texas and gave one of the most effective concerts of its career in the home town.

Manet Harrison Fowler, Negro soprano, founder of the Texas Association of Negro Musicians, and founder and president of the Mwalimu School of African Art in New York, returned home for a recital. E. G. W.

HOUSTON, TEX.—Mrs. Cyril Delevanti, soprano, and her accompanist, Gladys Hillyer, sailed on May 25 for London. Mrs. Delevanti will be heard in many parts of England in a program she calls All English Songs in English. Mrs. Delevanti and Miss Hillyer will return to Houston in October.

Vittorio Verse, of New York, and the conductor of the Consolidated Symphony Orchestra of New Jersey, is the guest of Mr. and Mrs. John Wesley Graham.

At the sacred music concert given in St. Paul's Methodist Church on May 26, two artists were heard, one an organist and the other a singer. These were Nelle Lowrey of Hollywood, Cal., and Nita Akin, recitalist for the Century of Progress at Chicago in 1933.

Maria Conesa, artist of the Mexican stage and her accompanist, Jorge del Moral, won warm praise on May 29 at the City Auditorium. Miss Conesa came as a goodwill emissary from the theatre of Mexico. The Mexican composer and pianist Jorge del Moral received acclaim from all. K. B. M.

MIAMI, FLA.—The membership campaign for the Miami Civic Music Association was held in May instead of the usual drive in the fall. The Miami Music Club has sponsored this artist series for the past two seasons. The new officers of the club are: President, Mrs. Homer Dickson; first vice-president, Charlene Stearns Gould; second vice-president, Selma Ferguson; third vice-president, Harriett Sharman; recording secretary, Agnes Crandon; corresponding secretary, Wilma Leach; treasurer, Gertrude Talbot Baker; financial secretary, Athene Pitt; librarian, Lelia Hall; parliamentarian, Madge Page; historian, Anne Melton; auditor, L. A. Oates; directors, Eda Keary Liddle and Grace Murray.

The University of Miami Conservatory recently presented Mildred Greenberg, pianist, and Sara Folwell, soprano in a joint recital. For the past seven months Miss Greenberg has been studying with Silvio Scionti at the Chicago Musical College and has returned to Miami where she is again teacher in the preparatory school of the conservatory. Mrs. Folwell is an artist-pupil of Adrienne Lowrie of the conservatory and is a graduate of the Combs Conservatory in Philadelphia.

The final concert of the University of Miami Symphony Orchestra (Arnold Volpe, conductor) was given on May 27. This was the first time in the history of the State that so many young artists have appeared with a full symphony orchestra. Pianists were Virginia Lee Faires, Warner Hardman and Julia Spooner. Gabriel Szitas, violinist, is concertmaster of the orchestra, and Evelyn Raff, mezzo-soprano, also was heard.

The Mana-Zucca Music Club presented in recital, Marian Freed and Frances Shelton, pianists, Marian Davis, soprano, and Gabriel Kellert, cellist. Frances Tarboux and Eleanor Clark Linton were the accompanists. Captain Jean St. Maurice, U. S. Olympic coach, also gave a talk on The Lost Romance of Fencing. Rosemary Gerson, soprano, Reno DeNarro, tenor, and Sylvia Olmsted, soprano, also appeared. Jane French, violinist, and Mana-Zucca, composer and pianist, played sonata for violin and piano by Mana-Zucca. The two-piano work Zouaves Drill by Mana-Zucca was played by Mana-Zucca and Frances Tarboux. A. F. W.

OMAHA, NEB.—The May musicale of Creighton University presented the university orchestra, under the direction of Joseph Sobota, and the university mixed chorus, directed by John G. Jamieson, Sr., both bodies performing their prescribed numbers with accuracy, skill and musical effectiveness. Guest artists were Mary Jeannette Hoffmann, lyric soprano, who disclosed a voice of lovely quality, varied and arresting interpretations and charm of presence and Margre Abel, pianist, whose fleetness of finger and individual style were well evidenced in a modern group. Martin Bush contributed excellent piano accompaniments.

The latest events at the Joslyn Memorial have brought to a hearing the following performers: Esther Leaf and Martin Bush, organists; Bernice Dugher, Bernard Pawlosky, Marguerite Brown, Abraham Dansky, Evelyn Smith and Dorothy Cogswell, pianists; Eunice Bingham, Peggy Kennedy and Billy McConnell, violinists; Myrna George, soprano; Ben Vosik, baritone, and the orchestra of the Municipal University of Omaha, conducted by Henry G. Cox. A pleasing program was contributed by the Matinee Musical Club. J. P. D.

PORTLAND, ME.—The fourth annual choir festival sponsored by the Maine Federation of Music Clubs, was held in the City Hall. Mrs. Foster Haviland, chairman of the department of music in religious education of the federated clubs, had charge of the festival. The massed chorus, consisting of twelve choirs, presented a program of exceptional merit. The Rev. Jefferson Neal, of the St. Lawrence Congregational Church, presided. Dr. Alfred Whitehead, F.R.C.O., organist of Christ Church Cathedral, Montreal, Can., was guest conductor and organ soloist. Two hundred and fifty choristers, under the efficient leadership of Howard Stevens, achieved fine results, delivering the anthems with authority and perfect coördination. The program opened with the Hallelujah Chorus, sung by choirs and audience. Following this an organ solo was presented by Alfred Brinkler, F.A.G.O., organist and choir master at St. Luke's Cathedral. He chose an interesting American number, Passacaglia (Candlyn), delivered with artistic interpretation. Dr. Whitehead led the combined choirs in two original anthems: the first, Soldiers of Christ, Arise, a stirring march; also a colorful composition, The Chariots of the Lord Are Strong, dedicated to the federated music clubs. The Vested Choir of Immanuel Church, under the direction of Susan Coffin, presented a Russian anthem, Hear My Prayer, O God (Kopyloff). An impressive baritone solo, It Is Enough, from Mendelssohn's Elijah, was offered by Clifford Smith of Bath. Two Bach chorales, Jesu, Joy of Man's Desiring, and Break Forth, O Beauteous Heavenly Light, were given by the massed choirs; also numbers by Brahms, Rheinberger, Bennett and Watts. In Lovely Appear, incidental soli were sung by Isabelle Jones, in her usual delightful style. My Heart Ever Faithful (Bach), offered by Mrs. Carroll, contralto, was much enjoyed. Dr. Whitehead was heard in an organ number, fugue in E flat, which he delivered in effective manner. The offertory, *andante* from the second concerto (Wieniawski), was played by Sylvia Rowell, violinist. John Fay, organist at St. Joseph's Catholic Church, and Alfred Brinkler were the accompanists.

An interesting event was the annual concert by the Polyphonic Society, under the direction of Alfred Brinkler. The chorus did splendid work, several of the numbers being unaccompanied and presented with fine shading and vocal beauty. Choice compositions by Bach, Wilbye, Gretchaninoff and others were given, one pleasing number being Shepherds' Holiday (Matthews), with words by Ben Johnson. A duet for two sopranos was sung by Mrs. Merrill and Helen Ward. Three English trios of the eighteenth century were offered by Anne Dyer and Mrs. Kriger, sopranos, and John Thomas, bass. A glee song by Ellstad Smith and Elmer Mangum, tenors, and Harold Furlong, bass, was given. The final ensemble numbers, O Wert Thou in the Cauld Blast and Un Ange est Venu, were sung by Mrs. Dinsmore and Mrs. Brinkler. Mrs. Rundlette was at the piano.

The chorus of the Portland Rossini Club, under the direction of Paul Melrose, took part in the first concert at the Biennial Convention of the National Federation of Music Clubs in Philadelphia. Among the numbers heard was Hymn to the Sun (Rimsky-Korsakoff), Helen Ward, soprano, being the so-

CHARLOTTE SYMONS

soprano, was granted an audition with the late Herbert Witherspoon, who immediately engaged her for the 1935-36 season of the Metropolitan Opera Company. Miss Symons received her musical training at the Curtis Institute of Music, where she was accepted by the late Marcella Sembrich and with whom she studied for four years. During that time she appeared in recital and with the Philadelphia Grand Opera Company, receiving much of her training for opera under Wilhelm von Wymetal. For the past seven months Miss Symons has toured the country from coast to coast with the San Carlo Opera Company, singing the principal rôles in Faust, Carmen, La Boheme, Pagliacci, and Hänsel and Gretel. The young artist was a member of this year's graduating class at the Curtis Institute.

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loist. Other selections were: A Violin Is Singing in the Street; Ukrainian folk-song, arranged by Koshetz; Moonlight Sonata (Beethoven), and The Last Song (Rogers). An ovation was given the chorus. Frances Donnell was the accompanist. S. R.

SALT LAKE CITY, UTAH.—Mrs. Elmer E. Corfman, president of the Salt Lake Music Council, has announced that plans have been completed for the boys' project involving a three weeks' course of musical instruction for those of high school age who show interest in band instrument playing.

Thousands of Salt Lake City school children sang in the two-day musical festival at the Mormon Tabernacle the third week in May. Each evening the building was packed with parents and others. The festival was one of the most successful of its kind ever given in the state.

Jack Summerhays, Utah tenor, will direct the annual opera at the Water Theatre, Nibley Park, this city, in August. This has become one of the musical events of the Salt Lake City summer season. Selection of the opera for 1935 will be made shortly. The opera is given for the purpose of developing semi-professional and amateur talent.

True to Our Colors is the name of a new song for use by the M. I. A. organizations of the Church of Jesus Christ of Latter-day Saints, or Mormon, which has been written, both words and music by Alfred M. Durham, Salt Lake City musician for many years past. Mr. Durham wrote the music for Carry-On, which became popular in the same organization.

Irene Short and Raymond Christopher, popular young Salt Lake City musicians, were married in the Salt Lake Temple on May 31. Miss Short is a music teacher and vocalist, and Mr. Christopher is an instrumentalist and conductor of a popular young people's vocal organizations, The El Veinte Singers.

The Liberty Stake of the Church of Jesus Christ of Latter-day Saints, or Mormon, held an enjoyable and instructive music festival at the Assembly Hall, this city, in May. It featured the history of music.

David A. Smith, president of the Mormon Tabernacle Choir, was honored at a party in May by members of the organization, the occasion being his fifty-sixth birthday and the twenty-seventh year of his presidency of the choir. This organization will sing at the San Diego exposition this summer, it was announced.

Winslow Cheney, native of Utah and now of New York, was heard in a special organ recital at the Mormon Tabernacle in June in connection with the joint annual conference of the M. I. A. organizations and the Primary Association.

Dr. Arthur L. Beeley, of the University of Utah's sociological department, spoke on music in its sociologic aspects at the commencement exercises in May of the McCune School of Music.

Prof. Thomas Giles, head of the department of music at the University of Utah, acted as adjudicator in the twenty-fourth annual Eisteddfod of the Welsh Eisteddfod society of Los Angeles in May. F. L. W. B.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented an evening of Art and Music with Pompeo Coppini, sculptor. Mr. Coppini moldeled a bust of John M. Steinfeldt, pianist, composer and teacher, while an interesting program was given by Francisco Hernandez, violinist, Juan Macias, cellist, Mary S. Terrell, pianist, Louise D. Fischer, organist, Peter Petraitus, baritone, Betty Longaker Wilson, soprano, and Luis Salganikoff Kottler, violinist. The accompanists were Walter Dunham and Agnes Sanchez. This gracious gesture by Mr. Coppini was made to the club through his long friendship with the president. He was introduced by her son, Harry Hertzberg. The proceeds of the evening were given to the building fund of the Anna Hertzberg Hall of Music.

There were several outstanding events in the many given by the San Antonio Section of the National Music Week Association (Mrs. Hertzberg, president). Among these were: the program sponsored by the Tuesday Musical Club, in which the following departments participated—Chaminade Choral Society (Mr. Dunham, director, and Miss Sanchez, accompanist) and the soloists Mrs. Wilson and Mr. Petraitus; Tuesday Musical String Choir (Mr. Dunham, director, and Mrs. Parkman Sayward, accompanist); Tuesday Musical Choir (Charles Stone, director, and Mrs. Edward Harker, accompanist); Piano Ensemble, represented by Ruth Herbst MacDonald and Dorothy Bell Newton; the vast violin ensemble of pupils from the public schools, under the direction of Marjoris Murray Keller; the program of Negro spirituals given by choirs from the colored churches and choruses from various colored schools.

Inez Wood Collard, organist, appeared in recital at the Municipal Auditorium, the opening day of Music Week, sponsored by the San Antonio Federation of Music Clubs (Mary Stuart Edwards, president). Mrs. Collard's solos were by Widor, Bach, Joseph Bonnet and Cesar Franck, all of which were given with her customary fine interpretation, musicianly registration and agile pedal work. Appearing with her were: Floyd Ard, pianist, who played the first movement of Beethoven's Emperor Concerto (with Mrs. Collard playing the orchestral part on the organ) and the premier performance of his own arrangement of Les Preludes (Liszt) for piano and organ; and Volina Powers, soprano, who sang My Heart Ever Faithful (Bach) and the aria from Samson and Delilah. Florence Brush was the accompanist. Mr. Ard possesses a clean-cut technic, firm, poetic tone and marked interpretative ability. He is a former pupil of Emil Sauer. Mrs. Powers possesses a rich, full, flowing quality of tone with fine legato.

Robert Scanland, pianist of Chicago, and now head of the piano department at the College of Arts and Industries in Kingsville, appeared at a recital given in observance of Music Week, sponsored by the San Antonio Federation of Music Clubs (Mary Stuart Edwards, president). He played numbers by Chopin, Debussy, O'Donnell and de Falla, all of which were given with fine musical understanding and facile technic.

The Tuesday Musical Club closed its season with the annual program and luncheon (Mary Barbour Graham and Mrs. John Albright, chairmen). The program, which was entitled Mignonette, was written by Mrs. Graham and staged and directed by Frank Beckwith.

Marousia Mueller, pianist and pupil of Siloti, was presented in recital by Jack White in the ballroom of the Plaza Hotel. She possesses a splendid breadth of style and clear musical understanding. In September she will go to Finland to be soloist with the Helsingfors Symphony Orchestra, under Serge Koussevitzky. The assisting artist was Lauro Uranga, violinist, who played with exceptionally fine tone and excellent technic. John Anderson was the accompanist.

Barbara Hensley, aged thirteen, was awarded the first prize, a gold medal, for her composition for violin and piano, My Golden Shoe, in the San Antonio Musical Club's recent contest held at the Eastman School of Music, Rochester, N. Y. S. W.

VANCOUVER, B. C.—The final concert of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) took place in the Strand Theatre. A program of superlative appeal included Dvorak's Carneval Overture, Dukas' The Sorcerer's Apprentice, suite No. 1 from Bizet's L'Arlesienne, three dances from Smetana's The Bartered Bride, Strauss' Tales from the Vienna Woods, and Tschaikowsky's Marche Slave. The soloist was Blythe Taylor Burns, Los Angeles soprano, who contributed two solos, the Jewel Song from Gounod's Faust and an aria from Der Freischütz, by Weber.

It was with pleasure that the directors of the Vancouver Symphony Orchestra announced the successful completion of their drive for $10,000 to meet the deficits of the past season. So successful was the response that it assures a working basis for the coming season.

Caroline Chew, Chinese dancer, gave a successful recital in the Vancouver Theatre.

The Brahms Choir and the Haydn Orchestral Society combined in a delightful concert, under the leadership of Gunton Smalley. Assisting artists were Cardo Smalley, violinist, and Horace Chapman, tenor.

Vancouver's concert season was brought to a close on May 10, with the recital of that popular baritone Lawrence Tibbett. A capacity audience thronged the Auditorium to enjoy the magnificent singer, applauding with vigor the songs presented and feverishly demanding many encores. The program, with the exception of the Largo al Factotum aria from The Barber of Seville (Rossini), was sung in English. Stewart Wille was the able and sympathetic accompanist. A. A. F.

VICTORIA, B. C.—The Victoria Musical Festival has completed the tenth year of its existence with an entry list of 816 contestants. Musical adjudicators were, Dr. Gordon Slater, George Dodds and Arthur Benjamin, all from England; Robert Jarman and Mrs. J. P. Fergusson adjudicated the dancing and elocution respectively.

The Philharmonic Club presented its second concert of the present series with an animated performance of Gounod's Faust sung in English under the baton of Basil Horsfall. Elbert Bellows, Seattle tenor, was again the guest artist.

The program for the final concert of the Musical Art Society elicited a variety of excellent material which included the Schubert Club, a ladies' choir, under Frederic King; a string ensemble with George Dyke as leader; Dorothy Parsons, soprano, and Edgar Holloway, pianist. A. A. F.

Zlatko Balokovic Returns to America

Zlatko Balokovic, Yugoslav violinist, arrived on the SS. Rex, May 23, after completing an extensive concert tour which took him to Soviet Russia and the Balkan countries. While in Belgrade the violinist appeared before the royal family in a private concert, which was attended by the Prince Regent Paul, the Queen Mother and the Princess Nicholas of Greece. In Bulgaria, after completing his concert tour, Mr. Balokovic was decorated by the Bulgarian Red Cross, First Class.

Mr. Balokovic is accompanied by his wife, the former Joyce Borden of Chicago. The violinist will fulfil concert engagements in this country next season and also appear in a New York recital.

Austin Conradi to Teach at Chautauqua, N. Y.

Austin Conradi, American pianist and teacher, goes to Chautauqua, N. Y., this summer to take the place of Ernest Hutcheson during the latter's absence from that institution. Mr. Conradi's career has been closely linked with that of Mr. Hutcheson, whose pupil he was for many years in this country and also in Berlin, and whom he assisted at the Chautauqua Summer School from 1912 until 1923.

AUSTIN CONRADI

The Juilliard School of Music is awarding a scholarship in piano for study with Mr. Conradi at Chautauqua, which will cover a complete course with him, practice room fees and a student's gate ticket.

At Chautauqua, besides teaching privately, Mr. Conradi is to conduct a course of twelve interpretation classes during which he will play from his repertoire compositions covering the entire history of the literature for the piano. The teachers' classes consist of twelve lectures during which the problems confronting teachers will be taken up and discussed. Finally, there is the concert-class series. During these, advanced students are to play and criticisms will be made. Those pupils who are not working on repertoire as well as the public will be admitted to these classes.

For many years Mr. Conradi has appeared in this country, Canada and Europe as recitalist and soloist with orchestra. An honorary degree of Doctor of Music was recently conferred upon him by St. John's College, the third oldest college in this country. During the past sixteen years Mr. Conradi has been teaching at the Peabody Conservatory of Music, Baltimore, Md., where he is the senior member of the artist section of the piano faculty. The summer school of that institution has granted him a leave of absence to take Mr. Hutcheson's place at Chautauqua this summer.

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Career of Young Conductor Marked By Versatility in Musical Outlook

Sylvan Levin, Graduate of Curtis Institute, Fills Place on Its Faculty and Conducts York Symphony Orchestra

A young American musician of unusual versatility is Sylvan Levin, conductor of the York, Pa., Symphony Orchestra, member of the faculty at the Curtis Institute of Music, and a pianist of prominence. This season he assisted Dr. Artur Rodzinski in the preparation of the Shostakovitch opera, Lady Macbeth of Mtsensk.

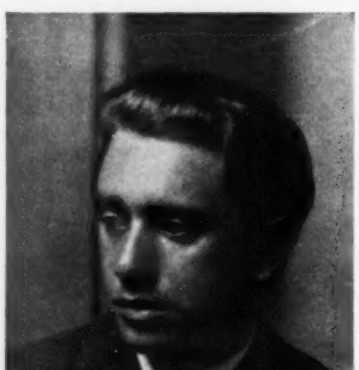
Mr. Levin was formerly a student at Curtis Institute, where he now is operatic coach on the faculty. "Although the majority of my activities are now outside the institute," he told an interviewer, "they are the direct outgrowth of my training there. Such talents as I possess were nurtured and developed in the rich musical atmosphere of this school.

"I first came to the Curtis Institute in 1927. There I studied piano with Moriz Rosenthal the first season, and the following year with Isabelle Vengerova. My interest in conducting was awakened when Dr. Rodzinski, then on the Curtis faculty, decided to present d'Albert's Tiefland with a cast entirely made up of Curtis students. He made me his assistant for the production of this opera, and afterward I took up the study of conducting with Dr. Rodzinski.

"At the same time I entered the class in accompanying of Harry Kaufman and was assigned to accompany the viola classes of Dr. Bailly. Marcella Sembrich appointed me accompanist of her classes, and I went to Lake George with her and her vocal students several summers. The following year I was put on the faculty as vocal coach, and during the subsequent summer worked in the Curtis library making scores.

PREPARED OPERATIC PERFORMANCES

"From this time on, my career began to expand beyond the activities of the institute. I met Leopold Stokowski during one of his Curtis visits, when he had come to hear auditions of students to appear in Boris Godounoff with the Philadelphia Grand Opera. Mr. Stokowski entrusted me with the preparation of some of the important works that the Philadelphia Orchestra was to present. For instance, it was my interesting task to rehearse Die Glückliche Hand and Schönberg's Gurrelieder for the Philadelphia Orchestra performance and also the opera Wozzeck.



(*Photo by Albert Petersen.*)
SYLVAN LEVIN

"As for my work with the York, Pa., group, I have found it fascinating and fruitful. The orchestra is made up of musicians and students of the vicinity and was begun more or less as an experiment. However, next autumn we enter our third season, which seems to establish the fact that we have passed beyond the experimental stage. We choose our programs from the standard orchestral repertoire, and the attitude of the audiences has been one of increasing response." M. L. S.

Tillotson Artists Active

Betty Tillotson's artists have been active: Meta Westlake, soprano, appeared at the Barbizon Plaza, New York, under the auspices of the National Opera Club of America, singing a group of German songs and arias. On the same program was Ladislas Komaromy, pianist. Born in Budapest, Mr. Komaromy came to this country when he was five years old and received his entire training here. He obtained his degree of arts from the Carnegie Institute of Technology and was awarded a fellowship at the Juilliard Graduate School. He was recently signed by the Tillotson Bureau.

Emma Zador, mezzo-soprano, recently of the Staatsoper in Berlin, sang at Sigmund Spaeth's Hobby Round Up at Commerce Hall in the Port of Authority Building. She was heard also as soloist with the Little Symphony Orchestra (Philip James, conductor) on May 23.

Lydia Hoffmann Behrendt, pianist, another artist from Germany, is now under the Tillotson banner. She is essentially a modernist and has the sole performing rights of the Malipiero concerto which will have a New York hearing soon. She has played at Dartmouth College. Miss Behrendt has appeared also this season at the New Music School, the New York College of Music, the New School for Social Research, New York University, the Institute of Musical Art, the Granberry Piano School, the Theological Seminary, the League of Composers broadcast concerts over WJZ, the Cosmopolitan Club, and as soloist on the Little Symphony Hour (Philip James, conductor).

Geraldine Kress, after fulfilling seven engagements in New York, left for Buffalo to play at the D.A.R. meeting. She was heard several times during May in that city and in the early fall will give a New York recital. Anita Arnoff, pianist, is being heard over WINS.

Raymond Shannon went to the Biennial Convention of the N.F.M.C. in Philadelphia with Miss Tillotson and made an audition for some of the club residents. He recently appeared in his Living Song Pictures at the Evangeline Club in New York. Miss Tillotson's Negro quartet sang a program of spirituals at the New School for Social Research. They are called the Harmonic Jubileers and are heard frequently on the air.

Newman C. Holmes to Direct Baltimore Park Band

BALTIMORE.—Newman C. Holmes, as announced by Frederick R. Huber, municipal director of music, has been appointed conductor of the recently reorganized Park Band, which will give its concerts in the parks throughout the city during the summer months. Mr. Huber arranged for the opening of the Park Band season at Patterson Park on June 11; and following this, the band will play alternately with the Municipal Band at this location for the weekly broadcasts; on Wednesdays each week at Druid Hill Park; on Fridays at Clifton Park; and on Sunday afternoons at one of the other parks, such as Federal Hill, Riverside, Carroll and Gwynns Falls. The week-day concerts will be in the evenings.

The Municipal Band, under the conductorship of Robert V. Lansinger, opened its season May 27. It is hoped from time to time to give combined concerts of these two organizations by massing the bands on special occasions, the first of which probably will be the annual Musical Lawn Party at Druid Hill Park on July 24.

Atlantic City to Have Eighth Series of Opera on Steel Pier

ATLANTIC CITY, N. J.—The Steel Pier Grand Opera Company, under the direction of Jules Falk, music director of the Steel Pier, Atlantic City, announces the opening of its eighth consecutive season of grand opera in English on June 29. Twenty-two peformances are scheduled for its summer season. The operas to be given include La Traviata, Mozart's Cosi fan tutte, Rigoletto, Offenbach's The Tales of Hoffmann, Faust, Carmen, Saint-Saëns' Samson and Delilah, Il Trovatore and double bills to include Johann Sebastian Bach's Phoebus and Pan with Hänsel and Gretel, Debussy's L'Enfant Prodigue with Cavalleria Rusticana, and Pergolesi's La Serva Padrona with I Pagliacci.

The thirty-eight principals include guest artists from the Metropolitan and Chicago Civic Opera Associations, Covent Garden, London, and several young American artists who have sung at Bayreuth, the Vienna State Opera and at the Paris Opéra-Comique. Henri Elkan will conduct and Stuart Ross is the assistant conductor. Performances will be given every Saturday and Sunday evening from the opening date to the middle of September on the Steel Pier.

Jagel Acclaimed in Halifax

Metropolitan Tenor Has Warm Reception in Recital—Mikado Sung by Resident Artists

HALIFAX, N. S.—Frederick Jagel gave a Halifax Community Concert audience one of the finest recitals ever presented in this city. His program was tastefully chosen and was sung in superlatively masterly style. Peri, Rosa, Purcell, Schubert, Hugo Wolf, Brahms, Strauss, Puccini, Pizzetti, Recli, Sadero, Santoliquido, Deems Taylor, Roger Quilter, Ernest Charles, Kathleen Manning and Elinor Remick Warren were represented on his program. Enthusiasm gradually increased in manifestation to the end of the program and resulted in seven encores being sung. Edwin McArthur played the accompaniment in the beautiful manner one has come to expect of him.

Gilbert and Sullivan's Mikado was presented on May 15 and 16, under the auspices of the Halifax Kiwanis Club (George Scott-Hunter, conductor) in the Dalhousie University Gymnasium. The proceeds went to the club's charity fund. To Mr. Scott-Hunter, the director, is due praise for the capable manner in which he led the music and trained the chorus, orchestra and principals. The cast was largely composed of amateurs who acquitted themselves in a satisfactory manner. The Mikado was sung by Charles M. Brown; Nanki-Poo by Frederick L. Newnham; Koko by Joseph P. Connolly; Pooh-Bah by J. L. Robertson; Pish-Tush and Go-To by Carl Ritcey and Frederick Ibson respectively; Yum-Yum by Lorna Stuckey Grayston; Pitti-Sing by Hilda Durney; Peep-Bo by Lillian Piercey and Katisha by Constance Levis. Joseph P. Connolly and Geoffrey Marshall admirably fulfilled the duties of stage director and stage manager. Good houses both evenings assured a nice addition to the charity fund. A. E. G.

Second Choir Festival for Mountain Lake Park, Md.

The second annual Mountain Choir Festival under the direction of Rev. Felix G. Robinson will be held at Mountain Lake Park, Md., on June 23. The afternoon session is given over to a contest between visiting choirs. Three cash awards amounting to $150 are to be given. In the late afternoon an outdoor processional based upon mediaeval English rubrics will commence at the old auditorium and end on the platform. The ampitheatre seats 5,000 people.

The evening service is a choir festival program. The massed choir will sing Bach's choral Ein Feste Burg as arranged for chorus and orchestra by Walter Damrosch, also Gounod's Sanctus, with Harry Leonard singing the tenor solo. Henry Holden Huss has written an anthem for the festival entitled Lord, Make My Heart a Place Where Angeles Sing. He has dedicated it to Rev. and Mrs. Felix G. Robinson and the Mountain Choir Festival.

The other anthem by the combined choirs will be the Hallelujah Chorus. A symphony orchestra is to play the Pilgrims' Chorus from Tannhäuser and Sibelius' Finlandia, under the direction of G. Walter Fisher. The orchestra will also accompany the chorus, and Mrs. Robinson is to be at the piano. Dorothy Victor, coloratura soprano, and Frank Cuthbert, recently elected head of the department of music at West Virginia University, are the soloists. Choral ensembles from West Virginia, Maryland, Virginia and Pennsylvania will participate. The Rev. Mr. Robinson has recently been appointed by the West Virginia Federation of Music Clubs to direct a musical festaval next spring.

Robin Hood Dell Concert Plans

PHILADELPHIA.—Members of the Philadelphia Orchestra, who open a summer concert season at Robin Hood Dell on June 28, have announced a new slogan for the season —"To entertain, not to educate." Their concerts, they said, would have a "far more 'popular' and informal character than they ever had under a lay management." The board of directors of these concerts is composed entirely of professional musicians, although Curtis Bok is honorary president. The list of conductors who will appear with the orchestra comprised, at the time of the announcement: Willem van Hoogstraten, José Iturbi, Hans Kindler, Thaddeus Rich, Fabien Sevitzky, Alexander Smallens, Nikolai Sokoloff, Alfred Wallenstein, Howard Barlow, David Mendoza and Nat Shilkret for concerts; Josef Pasternack and Sylvan Levin for opera.

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Press Comments

MAURICE EISENBERG

Maurice Hayot, writing in the Monde Musical, about the recital which Maurice Eisenberg gave for the Philharmonic Society, said: "I have rarely had the privilege of attending a concert of such high artistic quality. Eisenberg is one of the greatest cellists of the day." Pierre Leroy reported in Excelsior: "At the Philharmonic Society, Eisenberg made a triumphal appearance. It is needless for me to repeat that Eisenberg is one of the foremost cellists of the day."

De Linet (Comoedia) after stating, "A large audience attended the recital of the great cellist Eisenberg," opined, "I do not believe it possible to play Bach, Brahms, and Schumann in a more noble and eloquent manner. What a joy to hear such a remarkable technique combined with such a perfect style." "If there is but one Casals, there are very few Eisenbergs," declared Gustave Bret in L'Intransigeant.

Regarding Maurice Eisenberg's recent recital in Wigmore Hall, London, the Daily Telegraph said: "The number of artists who can perform a Bach suite unaccompanied, to the complete satisfaction of an audience, is small. Maurice Eisenberg is one of this small band. His intonation is always reliable, his tone has power without roughness. The immense variety of stress and action demanded by Bach is for him but an opportunity to display a masterly control of every bowing device known only to the experts." In line with this was the Observer: "It was in the Bach suite that Mr. Eisenberg was able to reveal the extent of his great musicianship and the variety and confidence of his technic. His bowing was of remarkable ease, his rhythm neither stern nor licentious, but contributing always to the general impression of fluency."

The Daily Mail reported: "Eisenberg is among those fortunate few whose following is increasing rather than waning in these difficult times. The reason is not far to seek for Eisenberg is one of the most admirable cellists to be heard today." It was in Bach's unaccompanied suite that Eisenberg afforded most delight. In the strength and virility of his bowing, the depth and subtilty of his tone, and the clearness and clarity of his phrasing, Eisenberg ranks among the world's finest cellists," came from The Jewish Chronicle.

Following Mr. Eisenberg's appearance in Liverpool, the Liverpool Echo chronicled: "Eisenberg is a great cellist, whose clarity of musical thought leads him always to give a balanced and imaginative performance"; while The Daily Post, of Liverpool, summarized: "Mr. Eisenberg is a remarkable cellist. His performance is always polished and his left hand in itself is an extraordinary study."

RUTH POSSELT

Ruth Posselt, young American violinist, was a soloist at the May Festival in Ann Arbor, Mich. The Detroit Free Press of May 18 said: "Ruth Posselt, who made her first appearance here this afternoon in the Tschaikowsky D major concerto, has proved the sensation to date of the annual May Festival. Five years ago Miss Posselt was a Schubert Memorial Prize Winner and shortly afterward appeared in Detroit. Her progress has been so phenomenal that today she must be placed in the ranks of the leading American violinists. The frail-appearing artist played the concerto in true virtuoso manner, bringing to her listeners an interpretation and performance that has not been surpassed by a festival artist in years. It was violin playing at its best."

The Ann Arbor Daily News: "In bringing Ruth Posselt to Ann Arbor, the festival management confirmed its innate ability to select unknown artists of outstanding merit and Miss Posselt's appearance, concluding the charming trio of new artists in Helen Jepson, Mary Moore and Ruth Posselt, could not have been better placed than the prominence given her in Friday afternoon's concert. One cannot have an artistry like Ruth Posselt's as early in life as she has it without a genuine sincerity; and when that is combined with the beauty and charm of this golden-haired, refined, lovely girl, one is made joyously happy to find that she has the technic and ability to play a concerto which demands such supreme technical powers as the Tschaikowsky concerto for violin and orchestra."

VIRGIL FOX

Virgil Fox received many press notices during his recent tour, covering Washington, D. C., and Chicago. The Washington Star stated: "He demonstrated a virtuoso gift and sensitive musicianship, plainly evident. Superb technic of pedal and keyboard and a feeling for both lyric and dramatic mood, were evident in Wagner's Dreams, which contained moments of poetic beauty and intensity. His astonishing pedal technic was exhibited in a remarkable performance of Middelschulte's Perpetuum Mobile." The Chicago American said: "After listening to Daquin's Noel, with contrapuntal finale by Dupré, we were so impressed by his prowess that we returned later to hear the last numbers. He is a greatly gifted young man and should go far in his profession, for he has a fine technic, much temperament and plays as well with his feet as with his hands."

The Chicago Daily News: "Virgil Fox, deriving from Princeton, Ill., celebrated here and abroad, a young man not yet of age, but possessing a phenomenal handicraft plus a sense of the dramatic, showed his musicianliness, his brilliance, his insight and his skill; they are all of the first order, and he is one of the very few who can convert the pipe organ from its essential—and under certain conditions, incalculably mystic—inertia by dynamic life. An audience of mainly experts listened to him with something approaching awe."

LILLIAN EVANTI

Lillian Evanti, coloratura soprano, recently appeared in Los Angeles. The Los Angeles Post-Record said: "Lillian Evanti is the possessor of a gorgeous voice, and displays fine feeling for the emotional content." The Hollywood Citizen-News: "An admirably sung concert was offered by Lillian Evanti, who must be adjudged an artist under the most exacting standards." The Los Angeles Times: "Lillian Evanti attracted a large audience at her concert at Philharmonic Auditorium. She has stage presence, and intelligent approach and musicianship." In Oakland, Cal., the Oakland Tribune's critics wrote of her concert: "Lillian Evanti is a coloratura soprano of rare gifts."

CHARLES A. BAKER

Charles A. Baker conducted the Choral Art Society of New Rochelle, N. Y., and the Singers' Club of New York in a recent concert in New Rochelle. A local paper said: "Many in the audience commended the program and the work of the society as the best of its history. The excellent balance of the chorus and the telling spirit with which it sang won general comment."

Barrère Little Symphony and Anita Zahn Dancers Appear

A post-season concert by the Barrère Little Symphony (Georges Barrère, founder and conductor) was given in Town Hall on May 27 before a large audience. Anita Zahn and a group of four dancers assisted in a "choreographic interlude," which was designed to pay tribute to the birthday anniversary of Isadora Duncan.

The ensemble opened the program with the Brahms Serenade in D major, op. 11, played with warm tonal expressiveness and skilled musicianship on the part of the conductor and fourteen performers. Mr. Barrère, who introduced the numbers with witty explanatory remarks, read a passage from the Duncan autobiography describing the appearance of the famous dancer with the New York Symphony Orchestra, when the same music was interpreted. Three excerpts from Gluck operas were performed by the dancers to the orchestral accompaniment and that of Mr. Barrère, who played the Blessed Spirits air from Orpheus on the flute exquisitely. Other danced numbers were by Shambaugh, Debussy and Guion. The graceful interpretations of Miss Zahn and her associates received warm applause. The concluding section of the program included works by Pierné, Fauré-Barrère, Carpenter and Albeniz. As a whole, this was one of the most delightful and engaging events of the season.

R. K.

Whiteman Award Postponed

Owing to the large number of manuscripts entered in the contest for the Elfrida Whiteman Scholarship, which closed April 15, the committee has announced that the awarding of the prize will be postponed until the judges have heard the ten best compositions performed a second time. The prize, established by Paul Whiteman, consists of a two years' scholarship at any musical college or institute.

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Weingartner and Horowitz Win Parisian Musical Triumphs

(*Continued from page* 5)

heavenly? Fine harpist, that Mr. Coeur. Good night, Monsieur, I suppose we'll see you at the Italian and the German seasons? Don't miss Tristan!" and she fled into the auditorium to help cover up the seats.

Lily Pons' success? Success is a feeble word for such a circumstance. After the Mad Scene, it was something overwhelming. Another Lucia and a Gilda completed Miss Pons' activities at the Grand, and on June 5, at the Comique, she is to sing a charity concert for the Maison de Retraite de Pontaux-Dames (Retiring Home for Aged Artists).

Et voilá!

Vienna Orchestra Scores

Many patrons of musical entertainments the past week heard a number of major events which to all intents and purposes may be considered as the climax of the *grande saison*. Outstanding among these was the Vienna Philharmonic Orchestra's second concert under Weingartner (the first had been led by Bruno Walter) and a memorable piano recital by Horowitz.

The journalist who recently reported that Weingartner will never be called a "grand old man of music," because he is the embodiment of ageless spirit, never spoke truer or more prophetic words.

Weingartner conducted the wonderful Vienna Orchestra, not with the gush and hurry which younger artists are wont to mistake for spontaneity and sweep, but with the intellectual dominion and technical coolness that are the essence of art that rings young and true. A favorite of the Parisian public, Weingartner was, as usual, listened to with religious respect and reverence, leading the thought and emotions of his hearers through the incisive rhythms and natural ardors of Euryanthe Overture, by Weber; the contrasting play of sentiments and formalities of the third symphony, by Beethoven; and the profound soundings of the human heart as realized by Schubert in the C major symphony. Is it necessary to call attention to a taken-for-granted public success?

Horowitz Triumphs

In the interests of truthfulness, I have to report that my first-hand knowledge of Horowitz' concert is meagre. I heard only two pieces. The crowd was tremendous that night. Hundreds of would-be worshippers at the shrine of Vladimir's pianism were turned away. My own seats having been sold to others—I did not blame them one little bit for refusing to give them up—and it being impossible to find unoccupied space anywhere in the house (Rameau Hall), the better part of comfort was to get out. Which I did by transporting my lady and myself to Laurel and Hardy. Horowitz' program comprised Bach-Busoni, Scarlatti, Schumann, Brahms, Chopin and Liszt. The few moments I was allowed to hear were stupendous.

Swedish Music

Under the direction of Kurt Atterberg, the National Orchestra gave an interesting program of Swedish music: Lutspels, a gay overture, by E. Westberg; In the Great Forests, a symphonic poem by O. Lineberg; suite for small orchestra, by G. de Frumerie; Dramatic Intermezzo, by Ture Rangstorm; suite for violin, viola and string orchestra, and fragments from the opera Baeckahaest, by Kurt Atterberg. The concert, which was broadcast, revealed a "healthy" Swedish school, characterized by practically the same points which either one way or another distinguish the art of Grieg.

Dupré and Bonnet

Two organ concerts were forthcoming this week. In St. Sulpice Church, Marcel Dupré played Bach and Handel, assisted by the Colonne Orchestra, directed by Paul Paray. In St. Eustache Church, Joseph Bonnet gave a Bach program for the benefit of the Retiring Home of the Oratoire de France.

Other Events

Under the direction of Diran Alexanian, the Concerts Privés of the Ecole Normale offered an orchestral concert of A minor concerto grosso (Handel), D minor piano consort (Bach), Mlle. Vantrin, pianist; duet for violin and cello (Martinu), MM. Spiller and Janigro, soloists; Serenade Nocturne, by Mozart. The Handel and Martinu were particularly pleasing achievements.

Barera

Orlando Barera's recital in Chopin Hall was highly successful. It gave pleasure to a numerous and appreciative audience. Applause ran high and Barera had to increase his program with extras. In everything except Scherzo-Tarentelle (Wieniawski), which he played too slowly for it to be effective, the Italian violinist displayed the technical finish, singing tone and charm of manner which have won him his large following. Mme. Pignari-Salles and Joaquin Nin (pianists) and Ruggiero Gerlin (harpsichordist) did the accompanying. The program included works of Pergolesi, Mozart, Fauré, Nin, Stravinsky and Wieniawski.

Kilenyi

That this young pianist relishes Herculean feats, was disclosed by his program of major compositions of Bach, Beethoven, Schumann, Chopin, Debussy, Dohnanyi and Liszt. Judging by applause and encores, it was also evident that the congregation which heard him (Gaveau Hall) enjoyed both Kilenyi's list and his delivery of it. It was a serious repertoire and no better praise can be accorded than the opinion that program and player were always hand-in-glove. Kilenyi does not strive for facile, exterior effect, and makes it his purpose to set forth the deeper meanings of his scores.

Louta Nouneberg Lectures

Before a capacity gathering in Chopin Hall, Louta Nouneberg gave a warmly applauded lecture on her piano pedagogics, in other words, the method she uses in her school. She bases her work on certain primary, oscillating movements—a technical secret which was revealed to her one day in a slow-motion film. She first formulated her theory, then proved it by making slow-motion films of the playing of many foremost pianists. At her lecture some of these films (Cortot, Casadesus, Rubinstein, Backhaus, Orloff) were projected in illustration and confirmation of the theories which Mme. Nouneberg expounded in her discourse. The films were followed by an even more convincing advocate for Mme. Nouneberg's method, namely, a piano recital by Odette Lefevre, one of Mme. Nouneberg's pupils.

Odette is eleven and a half, and Mme. Nouneberg emphasized the point that the tiny miss was not a prodigy or even unusually gifted in point of pianistic capacities. The ease and authority therefore, with which the child's tiny hands surmounted the difficulties of her pieces, spoke eloquently for the efficacy of her teacher's principles. The program comprised Chopin (études: C major, No. 1, op. 10; F minor, No. 2, op. 25; A minor, No. 2, op. 10), Mozart (Variations: Ah! vous dirais-je Maman), Bach (Italian Concerto: first movement), Paradies (toccata in A) and Beethoven (Turkish March: Ruins of Athens).

New Black Plates

The importance of recorded music in the musical life of these parts cannot be overestimated. Record clubs are being formed all the time (the movement has even gone down to Palestine and Egypt) and more and more record concerts—some for instruction, others for mere pastime—are being given. A recent séance submitted to public judgment the qualities of some fine enregistrations. One of these was Europe's popular singer, the American contralto Marian Anderson, in Deep River and Heav'n, Heav'n, Negro spirituals arranged by Burleigh. Both her orotund voice and her use of it have been caught with thrilling realism. Another sumptuously lifelike number is Wanda Landowska's playing on the harpsichord of The Swallows (Daquin), Les Songes Agréables d'Ataye (Lully) and Chaconne et Rondeau (Chambonnières). What phrasing, nuancing, and literally gorgeous tone.

The rest of the program was mainly violinistic, Heifetz doing Ruralia Hungarica by Dohnanyi and his own arrangement of Albeniz' Sevilla. Yehundi Menuhin showed himself a musical poet of considerable taste in Romance Andalouse by Sarasate, and Hungarian Dance No. 6 by Brahms-Joachim. Artur Schnabel, pianist, and Piatigorsky, cellist, give a roseate reading of sonata in G minor, by Beethoven—a fruitful, expansive, and carefully worked-out interpretation.

GEORGES MIQUELLE

will be at Chautauqua, N. Y., again as solo cellist under the direction of Albert Stoessel. He is offering a cello scholarship to be competed for on July 7 at Chautauqua. Mr. Miquelle also is to be a soloist on one of the NBC blue network Sunday afternoon broadcasts from that city.

Mrs. Alva N. Fedde Visits West Coast

Mrs. Alva N. Fedde, who recently has been elected chairman of the entertainment committee of the New York Singing Teachers' Association for next year, and also was elected a charter member of the Washington Music Teachers' Association, has been called to the Pacific Coast in connection with her writings. She will report direct to Will H. Hays as soon as he returns from New York in June. Two of Mrs. Fedde's lyrics, Expectancy and Baby Dear, are being set to music and will be published in the early fall. She is to be absent from New York for several months.

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Covent Garden Opera Filled For Wagnerian Ring Cycle

(*Continued from page 7*)

writer was not able to be present, but from all accounts it must have been something of an eighth wonder. Bach was dragged from the mystic half lights of Protestant piety into the glare of the concert hall, while the great B.B.C. Chorus and an outsize symphony orchestra piled Ossa on Pelion by building up terrific sound effects. The Bach worshippers were somewhat shocked, but the *hoi polloi* that crowded the hall and listened at loudspeakers got an earful they will not soon forget. Dr. Adrian Boult conducted and the soloists were Isobel Baillie, Margaret Balfour, Parry Jones and Harold Williams. The remaining seven concerts of this rather spread-out festival will be conducted by Serge Koussevitzky and Arturo Toscanini.

COLLEGIATE CLASSICS

Oxford, by the way, is also celebrating Bach and likewise began the proceedings with the B minor Mass, following performances of Bach's co-anniversarist, Handel. This performance, it appears, was more "reverent," if less spectacular, and it is an index of English musical culture that an amateur Bach Choir and an amateur Orchestral Society—consisting largely of undergraduates—can give a satisfactory performance of this work, while other Oxford societies present similarly praiseworthy readings of Bach's Magnificat and Handel's Semele. Dr. Thomas Armstrong was the conductor of the Mass, in which such well-tried singers as Dorothy Silk and Steuart Wilson collaborated as soloists.

CONTRAPUNTAL SAMUEL

Among the private musical enterprises, the six Bach recitals which Harold Samuel has given, as an unusual event established some years ago, constitute the outstanding item. It would be futile to go into detail because the quantity of the offering is so great, and the quality so well-known in America. Suffice it to say that Mr. Samuel does not stand still but grows steadily in his deep appreciation and expert interpretation of the master whom he has chosen as his one god above all. His concerts are the Mecca of students and enthusiasts, and his halls are crowded, as they deserve to be.

TAUBER AND BUSTABO

Richard Tauber has come to town to sing a charity concert at Albert Hall, and delighted a large but undiscriminating audience with songs ranging from Grieg to Lehar, while Guila Bustabo filled the gaps with brilliant violin solos.

Young Miss Bustabo also filled Aeolian Hall with a dressy audience, to exhibit her remarkable talents in Bach, Beethoven, Dvorak and Ravel, with the always masterful Ivor Newton at the piano.

George Kazamek, violinist, played at a Mazdaznan Gahanbar in Wigmore Hall, London, on April 19, 20, 21 and 22, offering compositions by Bach, Handel, Beethoven, Mendelssohn, Tschaikowsky, Rimsky-Korsakoff, Paganini, and others and his own arrangement of an American spiritual. He scored a fine success with the audience for his technical finesse and the warmth and color of his interpretations. A. Lock accompanied on the piano most sympathetically.

CÉSAR SAERCHINGER

Studio Notes

CARL AND AUGUSTA TOLLEFSEN

The Flatbush School, Brooklyn, N. Y., was well filled on May 27, when piano and violin pupils of Carl and Augusta Tollefsen participated in a program of nineteen numbers. Of the pianists, little Sarah LaBarbera showed decided talent in Scarf Dance and Minuet (Chaminade and Paderewski), and Florence Bunin excelled in poetic appreciation and performance of May Night (Palmgren) and Impromptu (Reinhold). Lucy and Anne Estrin, violinist and pianist, respectively collaborated in Dancla's fifth Air Varie, with excellent effect. Frank Hartmann played Czardas (Monte) and Perpetuo (Bohm) with superior style and Frank Dell'Isola was admired for his virtuoso performance of Legende (Wieniawski) and Spanish Dance (Rehfeld).

Other soloists included Vivian Sugarman, Peter Winant, Jean Phyllis Little, Joan Scheele, Evelyn Goodman, Loretta Zerillo, Anne Estrin, Richard Machinski, Theodore Feinblatt, Jessie Severe, Edythe Margolies, Jean Lyons, Georgia Jacobs and Irene Rappaport. An ensemble of eight violinists opened the program, playing Marche Pontificale (Gounod), Fairy Tale (Komzak) and Caprice Viennois (Kreisler), and Mr. Tollefsen played accompaniments. F. W. R.

WILLIAM L. CALHOUN

Pupils and former pupils of William L. Calhoun appeared in concert at Steinway Hall, New York, on May 15. Mary Jean Cash, Harold Bogin and Milton Schwartz were heard in numbers by Chopin, Liapounoff, Debussy and Bach-Busoni. These three young artists were students of Mr. Calhoun during more than the average student repertoire and are now continuing their work under the direction of Carl Friedberg and Mr. and Mrs. Josef Lhevinne.

Helen Scoville played Liszt's Funérailles. She was a pupil of Mr. Calhoun from her childhood until she came to Ernest Hutcheson in New York. Euro Testi, heard in numbers by Bach and Cyril Scott, and Joseph Goldberg, programmed for Rubinstein's étude in C major, continue their studies under the direction of Mr. Calhoun. The composers on Helen Marshall's list included Massenet, Grieg, Giannini, Liadoff and Thomas. This young pianist is a "grand" pupil of Mr. Calhoun, her mother having studied for a number of years with both Mr. and Mrs. Calhoun. The program was concluded with two-piano numbers of Debussy and Infante played by Miss Scoville and Mr. Schwartz.

G. N.

LOUIS BACHNER

Among the artists under the tutelage of Louis Bachner, Elsa Larcén, dramatic soprano of the Reichsoper, Berlin, has sung Isolde, Ortrud, Brünnhilde and Venus among other rôles.

Lisa Roegne, American contralto, graduate of the Institute of Musical Art, New York, has returned to the United States to continue her activities. She has had three years of work with Mr. Bachner in Berlin and a year of opera in Germany.

Käthe Sundstroem, dramatic soprano, has been engaged for the coming season at the Weimar National Opera.

Carin Carlsson, contralto, sang Erda in Siegfried as guest at the Berlin State Opera in a gala performance under Clemens Krauss. She is engaged as leading contralto at the Nürnberg Opera for the coming season.

Wilhelm Strienz, bass-baritone, besides many concert appearances in Germany, has broadcast on an average of three and four times a week throughout the season from the various stations in Berlin, Cologne, Amsterdam, Frankfurt and Hamburg.

Fritz Smith, baritone of Minneapolis, Minn., after three years of work with Bachner has returned to the United States for further activities in opera and concert.

Maris Vetra, Latvian tenor and Bachner pupil, is engaged at the Riga Opera. He has had guest appearances in Helsingfors, Finland, besides fulfilling concert and broadcasting engagements in important cities in the Baltic States.

The following Bachner pupils are fulfilling opera engagements in Germany: at Stuttgart, Czubok, baritone; at Bremen, Reitmayr, baritone; at Barmen-Elberfeld, Sylvia Salzmann, soprano; at Gera, Beisbarth, baritone; at Weimar, Richter, baritone; at Altenburg, Friebel, bass.

SAMUEL MARGOLIS

Pier Maria Zennaro, artist-pupil of Samuel Margolis, has recently sung leading rôles at Monte Carlo and the Teatro Constantine of Algiers. At Monte Carlo the company included the Russian basso, Chaliapin. It is stated that Zennaro's portrayals of Rigoletto and Scarpia were outstanding.

WILLIAM O'TOOLE

Following a series of recitals by artist-pupils with concerto movements ranging from Mozart to Grieg, William O'Toole closed an active season as director of the Trenton (N. J.) Conservatory of Music to return to New York for his summer season. These summer classes, devoted to Creative Piano Technic, will be attended by teachers from all parts of the country.

ENRICO ROSATI

Rosa Tentoni sang the Verdi Requiem (in English) in New London, Conn., in April. She was heard in the same work, this time in Latin, in Sunbury, Pa., on May 2. May 22, she was soloist with the Mendelssohn Club in Albany, N. Y. Miss Tentoni also was engaged (a reëngagement from last year) to sing Aida at the opening of the New York Stadium opera in June. Miss Tentoni is an artist-pupil of Enrico Rosati.

MAY STONE

Among the artists of May Stone, Charlotte Bruno, mezzo-soprano, has returned from her first tour to the coast with the San Carlo Opera Company. She sang Hänsel sixteen times; Siebel twenty-six times, and also appeared as Stephano, Martha, Nicklauss, Lola, Mercedes, Flora, the Shepherd in Tosca and Tannhäuser, Suzuki and other rôles. Miss Bruno will continue her studies with Miss Stone during the summer and add the rôles of Amneris, Laura and Nancy to her repertoire.

Betty Wallace was one of the winners of the Major Bowes Amateur Hour contest over WEAF on May 19. She was engaged for the Albee RKO Theatre in Brooklyn, N. Y., and the Palace Theatre, New York. Christine D'Auria sang Lola with the Educational Opera Company in Milburn, N. J.

Yvette Le Bray, mezzo-soprano, was guest artist for the League of American Penwomen on April 28 at the Mid-Town Club, New York, and also at the Shakespeare Celebration at the Barbizon Plaza, New York, on May 8. Charlotte Lockwood, soprano, is engaged by the Shuberts for their summer season of light opera in Detroit, Mich. Ethel Pastor, lyric soprano, has been singing at the Troika Club in Washington, D. C., for the past four months.

All are artists from Miss Stone's studio, which will remain open during the summer.

The May Stone Opera Class gave performances of Cavalleria Rusticana at Milburn, N. J., with the Educational Opera Company and at the Prospect Club, Bronx, N. Y. Those taking part were Vera Tishler (Santuzza), M. Renzi (Turiddu), Robert Tilberg (Alfio), Christine D'Auria (Lola) and Corinne Petrone (Lucia).

BROOKLYN SCHOOL of MUSIC EDUCATION

Carolyn M. Cramp presented an interesting program of piano music at the Brooklyn (N. Y.) School of Music Education on May 26 when pupils of Miss Vinetsky collaborated in playing standard piano works, with a group composed by the young pupils themselves. Of the large number who appeared, special mention is made of Margery Hawkinson for her pianistic ability and comments on the pieces played; Marjory Murphy, who played Moment Musical and Marche Militaire (Schubert); and Jessie Lockitt who was heard in the second piano part of numbers by Schumann and the Peer Gynt suite of Grieg. Good original work in composition was that of Jane Lockitt, Edith Rubinstein, Margery Hawkinson, Marjory Murphy, Jeanne Spriter and Robert Goodchild; the last-named played his My Dog Brownie, showing much talent. F. W. R.

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Studio Notes

(*Continued from page 39*)

STEFAN SOPKIN

A program of violin music was given recently by pupils from the class of Stefan Sopkin at the Cincinnati Conservatory of Music. Emma McCain played the Handel A major sonata, Tema Granadino by Huarte and Burleigh's Village Dance. One movement from the Saint-Saëns B minor concerto was offered by Jeanne Edwards, and Jean Mees presented a movement from the Goldmark concerto, op. 28. Beethoven's Romance in F and the Wieniawski Mazurka were performed by Nell Vivian. John Beroset played the *allegro* movement from the Wieniawski D minor concerto and Maria Parisella followed him with two other movements. Violet Albers closed the program with the Vivaldi-Franko G minor concerto and the Wieniawski A major polonaise.

Two of Mr. Sopkin's students, Jean Mees and Maria Parisella, played the Sinfonia Concertante in E flat major by Mozart for violin and viola soli and orchestra with the Conservatory Symphony Orchestra (Alexander von Kreisler, conductor), on April 28.

EFFA ELLIS PERFIELD

Effa Ellis Perfield of New York presented her pupils in a piano and musicianship recital on May 21. The program was divided into three parts, and the musicianship classifications represented were rhythmic dictation, reading rhythms, conductor's beats, pulse and time coördination, melodic and harmonic dictation, chord spelling, chord sentences, scales, original verses, original compositions, songs and original harmonizations.

Mrs. Perfield's students showed the effects of excellent training in technic and artistry and each possesses distinct individuality, fostered, no doubt, by the comprehensive and flexible methods of this teacher. Those listed were Frederica Auerbach, Gretchen Brown, Vaughan Brown, Keene Brown, Nancy DuPont Donaldson, Thomas Ewing III, Florence Messmore Kendall, Lansing Lamont, Allan McLane III, Edith Gibb McLane, Carol Starr, Robert White Jr., Carolie Woods, Marilyn Abbott, Jame Emmet, Lawrence Van Ingen Jr., Herbert Pratt Van Ingen, Doris Kroner, Thomas Lamont III, Edward Miner Lamont, Elizabeth Rosenblum, Perry Morgan, Margaret Morgan, Elsie White, Marilyn Starr and Nicholas Van Slyck. Beginning in October, a series of half-hour recitals will be given by each pupil. J. V.

MARIE DE KYZER

Marie De Kyzer's monthly musicales of the past season included recitals as follows: in February, at the Grace Deuber residence, New Haven, Conn.; in March, at the Mary Murray residence, Cresskill, N. J.; in April, at the DeKyzer studio, Jackson Heights, N. Y.; and the May event was at her New York studio. Mme. De Kyzer will have a summer class at Shelter Harbor, R. I., starting in July.

RUTH SHAFFNER

The Ruth Shaffner Studios held their annual spring recital in the Auditorium of the St. Bartholomew Community House, New York, in May, before an audience of over 300. Guest artists were Mrs. H. H. A. Beach, composer-pianist, Jessie Moore Wise, composer, Eugenie Limbert, violinist, Betty Barbour, cellist, with Virginia Duffey as accompanist. The program opened with the *allegro* from the Schubert trio in A flat, played by the Misses Limbert, Barbour and Duffey. This brought forth thunderous applause.

Anna Wondell, soprano, who has a voice of full range and resonance, was heard in Lieder of Brahms, Franz and Strauss, and in the Un bel di aria from Madam Butterfly, as well as the Every Flower duet which she sang with Florence Griffin. Clementine Catozella, possessor of a lovely light lyric voice, gave songs of Donaudy, Sadero, Pergolesi and, with obbligato by Miss Limbert, In the Time of Roses and Elegie. Florence Griffin, mezzo-soprano, whose voice is rich and full throughout, sang Caro, caro mio Bambin of Guarneri, and Ein Traum of Grieg, also Zueignung of Strauss, and later in the program was heard in two songs of Griffes and Haydn Wood, both with violin obbligato. Miss Griffin's voice blended beautifully with that of Miss Wondell in the duet from Madam Butterfly.

Jean Marshall, lyric soprano, was heard in a song still in manuscript, written by her late mother, entitled Your Coming, which was effective, and also songs of Hahn, Woodman, Ward-Stephens and Quilter, which she did in an artistic manner. Alfred Flower, baritone, displayed his large rich voice in the aria It Is Enough from Elijah by Mendelssohn, with cello obbligato by Miss Barbour. Mr. Flower was heard again in two groups of songs by Franz, Sanderson, Watts, d'Hardelot and Fox. Caroline Brelos, dramatic soprano, sang, with the composer at the piano, Mrs. Wise's Enchantment (dedicated to Miss Shaffner), and a manuscript song, All in All, and the flowing voice of Miss Brelos won her audience. Miss Brelos interpreted with skill the early American song called Sparking on a Sunday Night.

Agnes Flower, lyric soprano, revealed artistic ability and a voice of warmth, and included in her group When I Bring to You Colored Toys (Carpenter), and Night and the Curtains Drawn of Ferrata, and added Parting of Ernest Charles with an effective violin obbligato. Also with obbligato, she presented Mrs. Beach's Ecstasy and April Rain of Oley Speaks. Veronica Hale, soprano, sang with tonal beauty In the Garden (Firestone). Her work was greeted with enthusiasm by the audience.

Closing the program Miss Shaffner appeared with Mrs. Beach at the piano, in two songs written by Mrs. Beach for voice, violin, piano and cello, Stella Viatoris and Mirage, and added Rendezvous, which is with violin only. Shouts of "bravo" greeted this performance and the applause did not cease till signs were shown of an encore, which was The Year's at the Spring also by Mrs. Beach. M. R.

SIBYL SAMMIS MacDERMID

The May recital in Sibyl Sammis MacDermid's studio, New York City, was given by Jeanette Cohn, mezzo-soprano. Her program included arias from Mignon and Il Trovatore and songs by Bach, Schumann, Schubert, Reutter, Sadero, Ferrari, Debussy, Rachmaninoff, MacDermid, Charles and Church. The singers gave evidence of careful schooling in an appealing voice of warmth and color and the imagination to project the meaning of her songs in a vivid manner. She was called upon for repetitions and extra numbers in response to sincere and insistent applause from a large audience. Louise Haydon supplied excellent accompaniments. G. N.

DORNAY-CULP STUDIOS

The last in the series of eight Soirées Intimes took place at the Dornay-Culp Studios, New York, on May 24, and drew a capacity audience. The singers appearing on this occasion were Lucille Manners and Morton Bowe, both radio artists; Ella Good, Gladys Lasher, Martha Zaitlin, Hope Kappes, Helen van Coutren, Dorothy Kirsten, Cecile Lifter and Herbert Batterson. The artist-pupils, as well as those still rated as students, showed splendid vocal and musical training and earned warm applause for their offerings of vocal compositions by Schubert, Puccini, Saint-Saëns, Landon Ronald, and Carpenter. A special attraction of the evening was the ensemble singing of five of the soloists in specially arranged numbers, including music by Bizet, Grieg, Granados and Ernest Charles. The high point of the evening was the singing of Miss Manners and Mr. Bowe, who delighted the audience with duos from their radio repertoire. Betsy Culp officiated again at the piano and furnished colorful and musical backgrounds. G. N.

SELMA KRAMER

Pupils of Selma Kramer gave a musicale on May 26 at Hubbel Hall, Steinway Building, New York. The younger students were presented in the first half of the program, playing music of Mozart, Schumann, Clementi, Beethoven, Grieg, Haydn, Chopin and others. Technical accuracy, conscientious observance of style, and in some cases, lively imagination and individuality, characterized the playing. Those appearing were Virginia Lewisohn, Susan Rabinowitz, Phillis Edelson, Betty Rabinowitz, Phillis Friedman, Sybil Herzog, Floris Schwartz and Floris Pollack. This part of the program was concluded with the trio in G major by Haydn, played by Albert Arkus, piano, Philip Arkus, violin, and Rafael Robinson, cello, the young musicians receiving a rousing reception from the audience.

Floris Pollak and Floris Schwartz opened the second part of the program with two Brahms waltzes played at two pianos. Following came performances by more advanced students. Ernest Bernstein played a movement of a Beethoven sonata; Harold Winer, Schumann's Viennese Carnival Pranks; Flora Jones, Schumann's Papillons; Fay Troik, pieces by Brahms and Chopin, and Edna Perlow, excerpts by the same composers; and Albert Arkus, Liszt's Liebestraum and Rachmaninoff's Prelude in G minor. These pianists have a grasp of keyboard mechanics and a high standard of expressive excellence.

At the conclusion of the program Miss Kramer was enthusiastically applauded in recognition of her accomplishments as pedagogue. G. N.

VIRGINIA COLOMBATI,

New York vocal teacher and coach, sails early in July for Italy where she will arrange the operatic débuts of several pupils. Among them is Angela De Marco, dramatic soprano.

FRANCIS ROGERS

Helen Marshall, soprano, Floyd Worthington and Harold Boggess, baritones, and Gean Greenwell, bass, all of whom have been studying with Francis Rogers at the Juilliard Graduate School, New York, this past year, are to be with the opera company at Chautauqua, N. Y., this summer. Leonard Stocker, baritone, another artist-pupil of Mr. Rogers, has signed a contract for next season for concert and radio management with Betty Tillotson. Signe Gulbrandsen, soprano, was soloist at a concert given on May 17 by the North Shore Choral Club of Glen Cove, N. Y. Miss Gulbrandsen is also a student of Mr. Rogers.

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LA FORGE-BERÚMEN

The La Forge-Berúmen Studios of New York began a new series of broadcasts over the Columbia network on May 22. These programs will be heard throughout the summer on Wednesday afternoons. The initial program opened with the La Forge Ensemble, consisting of thirty solo voices, all pupils of Frank La Forge, singing the Prayer from Cavalleria Rusticana. The work of the ensemble in this number immediately established it as an excellent group. Julia Adams sang the incidental solos in pleasing style. The sextet from Lucia di Lammermoor was sung by Emma Otero, soprano; Elizabeth Andres, contralto; Santo DiPrimio and Ellsworth Bell, tenors; Harrington van Hoesen and John Lombardi, baritones. Ernesto Berúmen, pianist, then played Spanish compositions with skill and artistry. He was at all times master of his instrument. The Misses Otero and Andres sang the Quis est Homo from Rossini's Stabat Mater with beauty of tone and artistic finesse. The two voices were exquisite in the solo passages and blended delightfully. The concluding number was the Inflamatus, also from the Stabat Mater, sung by the La Forge Ensemble with Miss Otero as the soloist. Beryl Blanch, at the organ, Virginia Duffey and Jerry Mirate, at the pianos, gave competent support. S. K.

RAYMOND BAUMAN

A piano recital was given on June 8 at the Bronx Woman's Club, New York, by junior pupils of Raymond Bauman. The program was interesting and varied and gave an excellent opportunity to show the work accomplished at his studio by pupils ranging from youngsters up to girls and boys with the comprehensive repertoires for juniors. The students programmed to appear were Laura Cobrin, Maurice Hyman, Martin Fomin, Rose Kossoff, Leon Cohen, Judith Singer, Eli Ossofsky and Jeanne V. Walsh. G. N.

MRS. JOHN DENNIS MEHAN

Dorothy Johnson, soprano, sang the May 23 program at Mrs. John Dennis Mehan's Studio, New York, accompanied by her mother, Marian Johnson. The program was unconventional, containing modern German songs, a Wagner air, four songs by Russian and English composers, and four by French composers. An audience which filled the studio heard the singer with interest. The sustained *cantilena* of the first three songs, by Marx, Strauss and Korngold, showed the singer as possessing poise, clear enunciation of German and ability to project mood. Amor and Psyche (d'Albert) gave opportunity for contrast, and applause followed in large volume. The second and third groups served to set off the singer's further accomplishments, including the graceful lightness inherent in songs by Debussy, Puccini and Fourdrain. Mrs. Johnson's accompaniments were notably accurate and helpful to her daughter. F. W. R.

ADELAIDE GESCHEIDT

Adelaide Gescheidt conducted another interesting Hour of Song on May 4, presenting a group of juniors before a large group assembled at her New York studios.

The pupils appearing on the program had instruction ranging from five and seven months to one and two years. The artistry with which they presented their numbers evidenced the effectiveness of Mme. Gescheidt's system of Normal Natural Voice Production.

The program began with a group of tenor solos by Nelson Rae. These were Zueignung (Strauss), You in a Gondola (Clarke), E lucevan le Stelle (Puccini) and Roadways (Densmore). The next group presented Dorothy De Golyer, lyric soprano, in Tosti's Mattinata, Rybner's Pierrot, Mignonette (Weckerlin) and Morning (Speaks). The third group—Se tu m'ami (Pergolesi), Wiegenlied (Schubert) and That Day We Met (Braine)—was sung by Martha Reveer, soprano. Following were solos by Harold Walker, tenor; Tonerna (Sjöberg), Widmung (Schumann), Spirit Flower (Campbell-Tipton) and Palanquin Bearers (Shaw). Eleanor Harris sang Dedication (Franz), Come and Trip It (Handel), Ah, Love but a Day (Beach) and Love's in My Heart (Woodman). The program ended with a group of bass solos, Herbert Levine singing an aria from The Marriage of Figaro (Mozart), Wie Melodien zieht es mir (Brahms), Warnung (Mozart) and the Don Juan Serenade (Tschaikowsky). F. W. R.

MARY HOPKINS EMERSON

Tessa Bloom, a student of Tobias Matthay in London, and now in New York for a few weeks' visit, played a program on May 21 at the residence of Mrs. Robert Lea, sponsored by Mary Hopkins Emerson, with whom she did her Matthay work in New York. The program included two preludes and fugues by Bach, in F sharp minor and G major; Beethoven's sonata, op 31, No. 3; suite by Debussy; scherzos and waltzes of Chopin. Her playing of these numbers showed decided progress in artistry over her performance several years ago at the studio of Miss Emerson before going to London. The Bach numbers disclosed a well controlled technic, which enabled her to clearly enunciate the theme entries, with an unerring sense of proportion, a sympathetic touch and exceptional poise. Imagination, well shaded nuances and innate musical feeling were evinced in her performance of the Beethoven number. The room was crowded with a discriminating, cultured audience which registered warm approval.

Miss Bloom gives her début recital in New York next season. G. F. B.

FRANCES HALL and RUDOLPH GRUEN

On May 11 a program by pupils of Frances Hall and Rudolph Gruen was given at the Hall-Gruen Studio in New York. Leah Shaw played the second movement of the Mozart concerto in D; Leander Dell'Anno, excerpts by Beethoven and Rachmaninoff; Marion Greenberg, pieces of Debussy and Scarletti; Anely Livergand, Debussy's Arabesque in G; Nettie Buch, Chopin's concerto in F; Pablo Miquel, Schumann and Rubinstein items; Rose Resnick, Grieg's concerto in A.

Miss Buch, who has studied with Mr. Gruen for a number of years at the Neighborhood Music School, New York, presented a program at the graduation exercises of the school on May 8. She was heard in the Bach concerto in G minor, Beethoven's sonata (characteristic), op. 81a, a group of Brahms pieces, and Moussorgsky's Pictures at an Exposition.

MARIE MILLER

Ruth Berman, artist-pupil of Marie Miller of New York, has been appointed teacher of harp at the Modern Music School, New Haven, Conn. Elsa Moegle, another Miller artist-pupil, played solos for the Irish Club of New York at their exhibit in Jersey City, N. J., on May 27.

FLORENCE LAMONT HINMAN

Florence Lamont Hinman will be the only guest voice teacher at the Chicago Musical College during the summer school session, June 24 to August 3.

Mrs. Hinman's pupils are known in every branch of the profession in this country and in European operatic and broadcasting circles. Ina Souez, now in England, Francisco Valentino, operatic baritone of Italy, and Agnes Davis, who is singing in the Silver Jubilee festival in London, are first prize national contest winners who had their fundamental training with Mrs. Hinman.

(*Photo by A. B. De La Vergne*)
FLORENCE LAMONT HINMAN

Jean Dickenson, coloratura soprano, may be heard over WEAF on Wednesdays. Miss Dickenson, after receiving her Bachelor of Music degree at the Lamont School of Music, will join Mrs. Hinman in Chicago for six weeks' intensive study, after which she is to go to New York, under contract to one of the major broadcasting companies.

Many students have been attracted to Mrs. Hinman's session in Chicago this summer, through reading her book Slogans for Singers, published last spring. This work is based on Mrs. Hinman's Vocal Clinic, which she will conduct in Chicago this summer. Other pupils heard Mrs. Hinman lecture in master classes held in Kansas, Colorado, Idaho and Mondsee, Austria.

After directing and personally conducting the Denver Civic Summer Opera Festival, to be held June 18, 19 and 20, she will fly to Chicago for her scholarship contest, June 22.

HANNA BROCKS

On May 26, Hanna Brocks, soprano and teacher, presented her artist-pupil, Esther Bartow, soprano, in recital. Miss Bartow has studied with Miss Brocks from the earliest technical foundation. The young singer first offered an Italian group, including Susanna's aria from Mozart's Le Nozze di Figaro, sung skillfully with a clear B flat in the cadenza. Four songs by Robert Schumann followed, all executed with excellent German diction. Miss Brocks preceded each number with a translation of the text. In the German category Miss Bartow displayed lovely tone production and poetic insight. Her final list consisted of American items, which were thoroughly enjoyed.

Assisting her was Anita Arnoff, pianist, who was heard in two groups, including Brahms, Chopin, Schumann and Liszt compositions. She played brilliantly, especially the last-named work, which was the Rigoletto Paraphrase. Miss Brocks was the able accompanist. A large audience attended and applauded with warmth. J. V.

HENRY F. SEIBERT

Seven advanced organ pupils of Henry F. Seibert shared the May 27 program given at Holy Trinity Lutheran Church, New York, and an audience of discrimination evidenced appreciation. Theodore Webb of New Rochelle played works by Mozart and Jenkins with poise and tasteful selection of stops, building to a fine climax. Edwin Groll of the Bronx played the G major fugue, and prelude on Blessed Jesus (Bach) with accuracy and dignity. Myron Decker's steadiness and clear pedal-passages in the B flat prelude and fugue (Bach) were noted. Minnie Just Keller of Pottstown, Pa., gave

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Studio Notes

(*Continued from page* 41)

pleasure with her superior technic and well-developed musicianship; her items included a Bach fugue; the *andante* from Tschaikowsky's fifth symphony, Grand Chorus (Guilmant) and Yon's Hymn of Glory. Adelaide Adams' playing of the toccata and fugue in D minor was an outstanding feature of the program, and Frances A. Hoschna performed the *andante* from Widor's fifth symphony with taste and expression. F. W. R.

VIRGIL PIANO CONSERVATORY

Dorothy Tsantilis and Suzanne Praetz gave a program of piano music at the Apollo Studios, Brooklyn. They were presented by Mrs. A. M. Virgil of the Virgil Piano Conservatory, who gave a short talk on the Virgil system of piano technic, illustrated on the "tek" and piano by the players.

Miss Praetz' numbers were by Mozart, Chopin, MacDowell, Moszkowski and Liszt; Miss Tsantilis', by Virgil, Schubert-Liszt, Franz Koehler and Chopin. Both girls played well, with superior quality of touch and fluency, and deserve high praise for their expressive interpretations. The hall, seating over 400, was filled to capacity, and applause was warm and appreciative. Marguerite Kaiser was manager of the concert. M. L. S.

Rosa Ponselle Sails

Rosa Ponselle sailed June 8 on the SS. Conte di Savoia to spend most of the summer preparing the rôle of Carmen, which she is to sing at the Metropolitan next season. Miss Ponselle was accompanied by her secretary, Edith Prilik.

Metropolitan Artists for San Francisco Opera Series

Among the artists engaged by the San Francisco Opera for its next season are Kirsten Flagstad, Lauritz Melchior, Giovanni Martinelli, Ludwig Hofmann, Ezio Pinza, Gladys Swarthout and Dorothee Manski. Mme. Flagstad will sing the three Brünnhilde rôles in The Ring. Melchior and Hofmann appear in their customary rôles in The Ring, and in addition Mr. Melchior sings the title rôle in Othello. Mme. Manski has been engaged for Freia in Das Rheingold, Gutrune in Götterdämmerung, and the Forest Bird in Siegfried.

Mr. Martinelli will appear in Aida, La Juive, La Boheme and Cavalleria Rusticana. Mr. Pinza is scheduled for The Barber of Seville, Aida, Rigoletto, La Juive and La Boheme. Gladys Swarthout will sing in Werther and Martha.

Isidor Philipp in Broadcasts

Isidor Philipp, dean of French musicians, who during his brief visit to this country is limiting his public appearances to broadcasts over an NBC-WJZ network, is appearing in a series of four Sunday programs which began on May 26.

In the first concert, assisted by Josef Stopak, Leon Fleitman and Oswaldo Mazucchi, M. Philipp played Widor's quartet for piano and strings. On June 2 he was heard in Saint-Saëns' rarely performed Septour for piano, strings and trumpet. The program for June 9 consisted of Saint-Saëns' second trio in E minor, in which M. Philipp was assisted by Mr. Stopak, violinist, and Mr. Mazucchi, cellist. In his closing program on June 16 he will play a program of his own piano compositions. For more than thirty years M. Philipp was head of the piano department at the Paris Conservatoire.

William O'Neil at Riverhead Festival

RIVERHEAD, N. Y.—At the recent May Festival held here, William O'Neil, pianist, was the outstanding soloist of the three days' program when, with the Columbia University Orchestra (Douglas Moore, conductor) he was heard in the Liszt concerto in E flat. The large audience gave the young artist an enthusiastic reception, responding to his fine musicianship, singing tone and commendable rhythm. He was recalled several times. Others participating in the festival were the Columbia University Chamber Ensemble and the Suffolk Conservatory Choral Society. K. L.

National Piano Playing Tournament

PHILADELPHIA.—The National Piano Playing Tournament, sponsored by the National Piano Teachers Guild, and recently held in Steinway Hall here, finished with nineteen students earning National Certificates. These young artists came from Philadelphia and vicinity. K. M.

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Some of the Soloists and Officials of the Ann Arbor May Festival

AN EMINENT MUSICAL THREESOME.
Left to right, Dr. Charles A. Sink, president of the University Musical Society, which sponsors the Festival; Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, and Giovanni Martinelli, tenor of the Metropolitan Opera Association.

A GROUP OF FESTIVAL SOLOISTS.
Left to right, Theodore Webb, baritone; Paul Althouse, tenor, and Myrtle Leonard, contralto, both of the Metropolitan Opera; Paul Leyssac, narrator; Ethyl Hayden, soprano, and Maxim Panteleieff, basso.

MARY MOORE,
coloratura soprano, who made her début with the Metropolitan Opera this season, sang in Ann Arbor for the first time.

COMPOSER AND CONDUCTOR.
Left, Dorothy James, whose cantata Jumblies had its première, and, right, Juva Higbee, leader of the Young People's Chorus, who directed the work.

RUTH POSSELT,
violinist, soloist with the Chicago Symphony Orchestra in the Tschaikowsky concerto at the Festival.

FOR DISTINGUISHED SERVICE IN THE CAUSE OF FRENCH MUSIC AND ART
in the United States, Gaetano Merola, general director of the San Francisco Opera Association, is awarded the decoration of Chevalier of the Legion of Honor of the Republic of France. The decoration was presented by Meric de Bellegon, Consul General of France in San Francisco, on the stage of War Memorial Opera House following a performance by the San Francisco Opera Ballet on May 18. (Morton photo.)

MR. and MRS. ZLATKO BALOKOVIC.
The Yugoslav violinist, and his wife, the former Joyce Borden, are shown on the SS. Rex upon their return to America. Mr. Balokovic recently completed a tour through Soviet Russia and the Balkan countries. He is to fulfill concert engagements in America this coming season. (Cosmo-Sileo photo.)

BERTHE PONCY JACOBSON and PETER MEREMBLUM,
pianist and violinist, respectively, were honored by Nellie C. Cornish, director of the Cornish School, Seattle, Wash., in celebration of their tenth anniversary as artistic collaborators and members of the Cornish School faculty. During this time numerous music-lovers of the Northwest have attended the sonata recitals of Mme. Jacobson and Mr. Meremblum. Both will be on the faculty of the Cornish School during the twentieth summer session, which begins July 1.

(See Inside Front Cover for Additional News Pictures)

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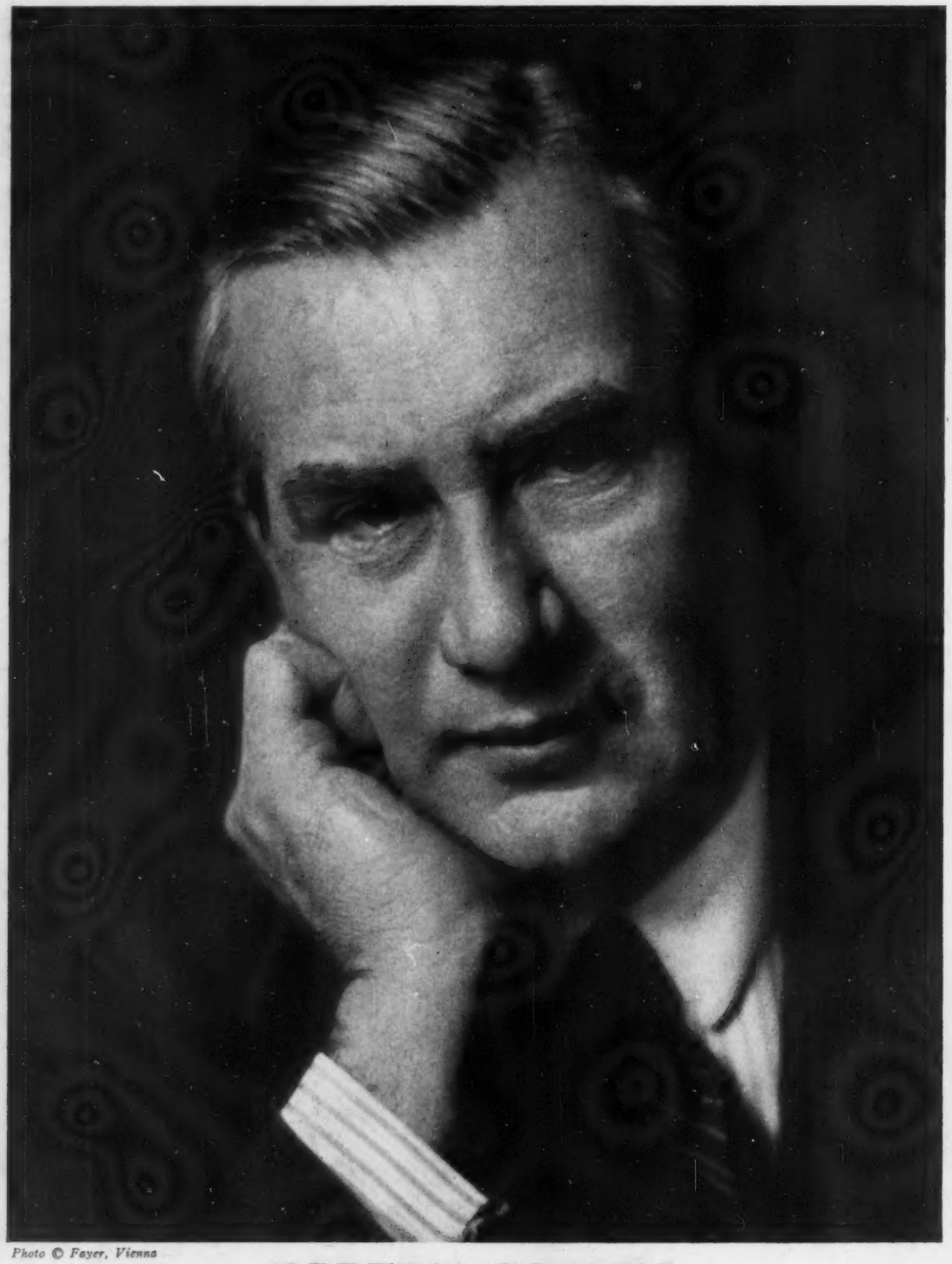

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